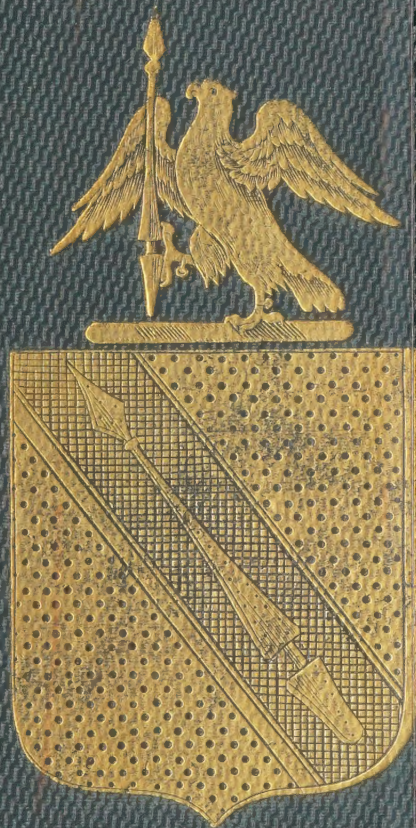


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SHAKESPEARE

EDITED
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J. PAYNE COLLIER

VOL. VI.

OTHELLO.
ANTONY AND CLEOPATRA.
CYMBELINE.
PERICLES.
—
POEMS.

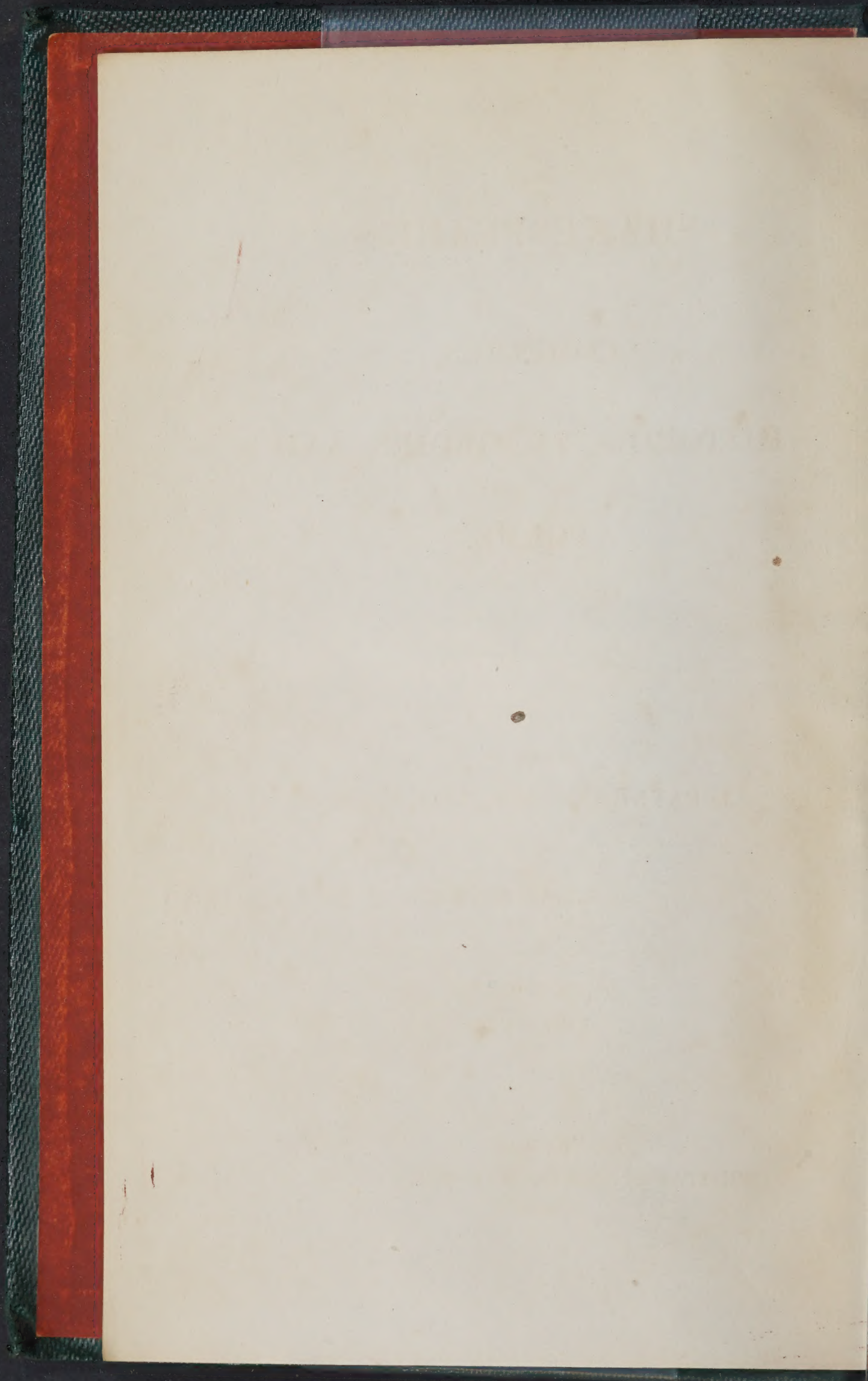
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SHAKESPEARE'S
COMEDIES,
HISTORIES, TRAGEDIES, AND
POEMS.

EDITED BY
J. PAYNE COLLIER, ESQ. F.S.A.

THE SECOND EDITION.

IN SIX VOLUMES.

VOL. VI.

LONDON:
WHITTAKER AND CO. AVE MARIA LANE.
1858.

PLATE 1

COMING
GOING

HISTORIES, TRADITIONS, AND

POETRY

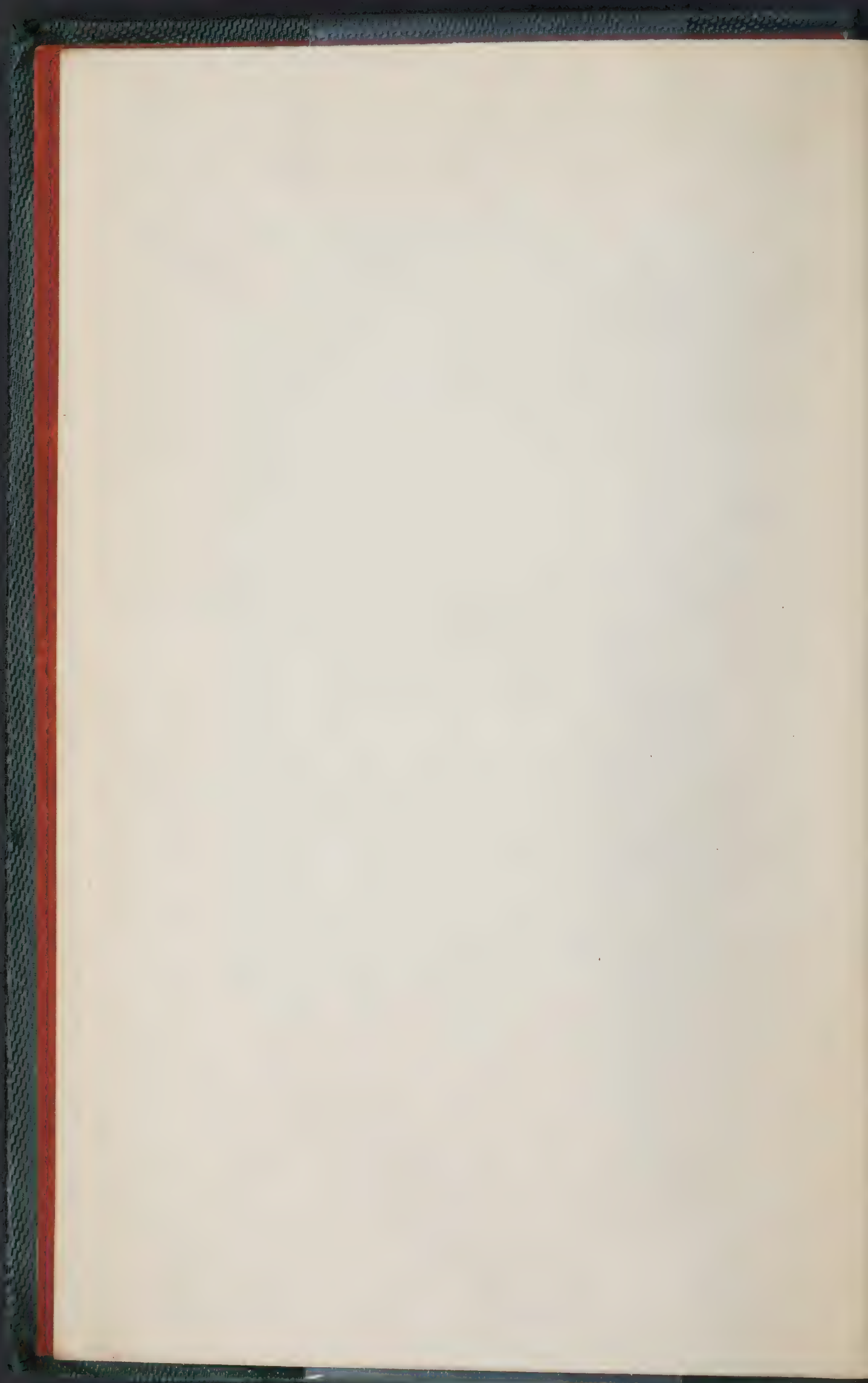
LONDON:

GILBERT AND RIVINGTON, PRINTERS,
ST. JOHN'S SQUARE.

David Young
 From his affec^{te} Mother
 Mary Young
 Bank house
 N. Leith
 1856

CONTENTS.

	PAGE
OTHELLO	1
ANTONY AND CLEOPATRA	129
CYMBELINE	253
PERICLES	377
VENUS AND ADONIS	477
LUCRECE	523
SONNETS	583
A LOVER'S COMPLAINT	659
THE PASSIONATE PILGRIM	671
THE PHOENIX AND TURTLE	693
INDICIAL GLOSSARY	697



OTHELLO.

VOL. VI.

B

"The Tragoedy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by William Shakespeare. London, Printed by N. O. for Thomas Walkley, and are to be sold at his shop at the Eagle and Child, in Brittans Bursse. 1622." 4to. 48 leaves, irregularly paged.

"The Tragedie of Othello, the Moore of Venice," occupies thirty pages in the folio of 1623; viz. from p. 310 to p. 339 inclusive, in the division of "Tragedies:" it is there, as in the three later folios, divided into Acts and Scenes, and on the last page is a list of the characters, headed, "The Names of the Actors."

INTRODUCTION.

By the subsequent extract from "The Egerton Papers," printed by the Camden Society, (p. 343,) it appears that "Othello" was acted for the entertainment of Queen Elizabeth, at the residence of Lord Ellesmere (then Sir Thomas Egerton, Lord Keeper of the Great Seal) at Harefield, in the beginning of August, 1602:—

"6 August 1602. Rewards to the Vaulters, players, and dauncers.

Of this x^{li} to Burbidge's players for Othello, lxiiii^{li} xviii^s x^d."

Thus we find decisively, that this tragedy was in being in the summer of 1602; and the probability is, that it was selected for performance because it was a new play, having been brought out at the Globe theatre in the spring of that year¹.

The incidents, with some variation, are to be found in Cinthio's *Hecatommithi*, where the novel is the seventh of the third Decad, and it bears the following explanatory title in the Monte Regale edition of 1565:—"Un Capitano Moro piglia per mogliera una cittadina Venetiana: un suo Alfieri l'accusa di adulterio al marito; cerca che l'Alfieri uccida colui ch'egli credea l'adultero: il Capitano uccide la moglie, è accusato dallo Alfieri, non confessa il Moro, ma essendovi chiari inditii è bandito; et lo scelerato Alfieri, credendo nuocere ad altri, procaccia à se la morte miseramente." This novel was early translated into French, and in all probability into English, but no such version has descended to us: our great dramatist may indeed have read the story in the original language; and it is highly probable that he was sufficiently acquainted with Italian for the purpose. Hence he took the name of Desdemona.

We have seen, by the quotation from "The Egerton Papers," that the company by which "Othello" was performed at Harefield was called "Burbidge's players;" and there can be no doubt that he was the leading actor of the company, and thereby, in the account, gave his name to the association, though then properly denominated the Lord Chamberlain's Servants. Richard Burbadge was the original actor of the part of Othello, as we learn from an

¹ An entry in the accounts of the Revels, published by the Shakespeare Society in 1842 (edited by Mr. P. Cunningham), p. 203, proves that "The Moor of Venice" was acted at Court on the 1st Nov. 1605. From another passage in the same volume (Introd. p. xxv.) it appears that "The Moore of Venice" was also acted before the king and queen on 8th Dec. 1636.

elegy upon his death, among the late Mr. Heber's manuscripts. To the same fact we may quote a ballad, on the incidents of "Othello," written after the death of Burbadge, which has also come down to us in manuscript. By whom it was written, and at what precise date, it would be vain to speculate, but it will be seen that it follows the incidents of the tragedy pretty closely, varying mainly where the character of a narrative poem made it expedient to deviate:—

THE TRAGEDIE OF OTHELLO THE MOORE.

"THE foule effects of jealousie,
Othelloe's deadlie hate,
Iagoe's cruell treacherie,
And Desdemonae's fate,
In this same ballad you may reade,
If soe you list to bye,
Which tells the blackest, bloodiest deede
Yet ever seen with eye.

"In Venice city, long time since,
A noble Moore did live,
Who to the daughter of a Prince
In secrecie did wive.
She was as faire as he was blacke,
A sunshine and a cloude:
She was as milde as playfull childe,
But he was fierce and proude.

"And lovde he her, as well he might,
For dearlie she lovde him:
She doated on his brow of night,
And on each swarthie limbe.
Othello was this noble Moore,
A souldier often tride,
Who manie victories did procure
To swell Venetian pride.

"Faire Desdemona was the name
This lovelie ladie bare:
Her father had great wealth and fame,
And she his onelie heire.
Therefore, when he at length found out
His daughter thus was wed,
To breake their bonds he cast about,
But onelie firmer made.

"And much rejoyced he to know,
And to that ende did worke,
The State his wife would part him fro,
To fight against the Turke.
But she ne would remaine behinde,
For that she did not wed;
She'd live and die with one so kinde,
And soe she plainlie said.

“The Turkes the while did threat the Isle
Of Cyprus with a fraye,
And thither neede Othello speede
And that without delaye.
To Cyprus steere they both, nor feare
Culd touch the lady's hart;
The lord she lovde she knew was neare,
Whom death should not depart.

“But when they came to Cyprus Isle,
To her great joye they found,
That heaven had fought the fight the while;
The Turkes were sunk and drownd.
A storme had late assailde their fleete,
That most of them were lost:
And you will owne, it was most meete
The crescent should be crost.

“Now, while upon the Isle they stayde,
The lucklesse lotte befell,
By a false Spaniard's wicked ayde,
Which I am now to tell.
He was the Antient to the Moore,
For he so closelie wrought,
He held him honest, trusty, sure,
Until he found him nought.

“Iago was the monster's name,
Who lovde the lady long;
But she denied his sute and claime,
Though with a gentle tongue.
For this he silent vengeance vowd
Upon the happie Moore,
And tooke a way, without delay,
To make his vengeance sure.

“There was a Captain of the band,
And Cassio was his name,
In happie moode by nature pland,
Of strong and lustie frame:
He was Lieftenant to the Moore,
A post of trust and weight,
And therefore hee must partner bee
Of the foule caitive's hate.

“He whisper'd, at Othelloe's backe,
His wife had chaungde her minde,
And did not like his sootie blacke,
As he full soone would finde:
Bnt much preferrd the ruddie dye
Of her owne countreyman;
And bade him keepe a warie eye
On her deportment than.

“Tut, tut! then quoth the hastie Moore,
Deepe as the throat you lie.—
I wish I did, quoth he, for sure
Much lieber would I die,

INTRODUCTION.

Then see what I my selfe have seene.—
 What have you seene? he cride—
 What onelie would become a queane,
 Not my deare general's bride.

"He heare no more, Othello said:
 That I am blacke is true,
 And she is faire as morning ayre;
 But that she alwayes knewe.—
 Well, onelie keepe a warie eye
 Upon her actions now:
 Cassio's the man, I do not lye,
 As you will soone allowe.

"You thought she lovde you, that she came
 With you to this hot Isle:
 Cassio was with you, and the dame
 On him did closelie smile.
 I needes must grieve to see my lord
 So wantonlie deceived:
 Thus far, I prithee, take my word;
 It is to be believed.—

"O God! what prooffe hast thou of this,
 What prooffe that she is foule?—
 Prooffe you would have—tis not amiss,
 He give it on my soule.

"Cassio will talke you in his sleepe,
 And speakes then of your wife:
 He cannot anie secret keepe,
 An it would save his life.—
 This shoves that he may love my wife,
 The doubting Moore replied:
 And if tis true she loves him too,
 Better they both had died.—

"Behold, my Lord, Iago said,
 Know you this token true?
 And then a handkerchiefe displaide,
 Which well Othello knewe:
 Twas one he Desdemona gave
 When they had wedded first,
 Wrought with embroiderie so brave.
 With rage he well nie burst.

"Whence got you that? whence got you that?
 Tell me, or instant die!—
 She gave it Cassio; but thereat
 Why roll your yellow eye?
 It is but one of tokens more
 That he, I know, can bost;
 And she has his, no doubt, good store:
 I recke not which has most.

“ Now, this same well knowne handkerchiefe
That very morne he stole ;
And thus the cruell vengefull theife
Rackde brave Othelloes soule.
His wife was true, and pure as dewe
Upon the lillie white.
No bounds his tamelesse passion knew,
But rushing from the sight,

“ He sought his lady, as she layde
Within her virgin bed,
And there his hands of blackest shade
He dyed to gory red :
But first he chargde her with the crime,
Which ever she denyed,
And askt but for a little time,
To prove the traytor lyed.

“ O ! twas a piteous sight to see
A thing so meeke and faire,
Torne with such salvage crueltie,
By her long lovelie haire.
Then came the caitiffe to rejoyce
His blacke hart with the viewe ;
But soone 'twas provde by many a voice
The Ladie had beene true.

“ Twas provde the handkerchiefe he stole,
And then the same he layde
Where Cassio for a suertie came,
That he might be betrayde.
Othello stood as one distraught
To heare what thus was showne ;
That Desdemona, even in thought,
To sinne had never knowne.

“ He fomde, he stampt, he ravde, he tore,
To thinke upon his deede,
Then struck Iago to the floore,
But onelie made him bleede.
For deadliest tortures he was savde,
And suff'ring them he dide :
A lesson milde to traytors vilde ;
May such them still betide.

“ Upon his Desdemona's coarse
Othello cast him than,
In agonie of deepe remorse,
A broken harted man.
With charitie, he said, relate
What you this day have seene :
Thinke once how well I servde the State,
And what I once have beene.

“ Then with a dagger, that was wet
With his deare Ladies bloud,
He stabde him selfe, and thus out let
His soule in gory floud.

This storie true you oft times knew
 By actors playde for meede;
 But still so well, twas hard to tell
 If twas not truth in deede.

" Dick Burbidge, that most famous man,
 That actor without peere,
 With this same part his course began,
 And kept it manie a yeare.
 Shakespeare was fortunate, I trowe,
 That such an actor had:
 If we had but his equall now,
 For one I should be glad."

Finis ².

It will be observed that, although Shakespeare is to be traced throughout, some circumstances, almost of brutality, are introduced, for the sake of gratifying the taste of the lower orders, for whose amusement the ballad was intended, while, probably, the theatres remained closed by the authority of the state: it is evident that the writer spoke at random, when he asserted that Burbadge began his career with Othello, for it is well ascertained that he was an actor of high celebrity many years before Shakespeare's "Othello" was written, and we have no hint that there was any older play upon the same subject.

There are two 4to. editions of "Othello," one bearing date in 1622, the year before the first folio of "Mr. William Shakespeare's Comedies, Histories, and Tragedies" appeared, and the other printed in 1630. An exact copy of the title-page of the 4to. of 1622, will be found in the usual place, and that published in 1630 differs only in the imprint, which is "by A. M. for Richard Hawkins," &c. We have had frequent occasion in our notes to refer to this latest 4to, which has, indeed, been mentioned by the commentators, but nothing like sufficient attention has been paid to it. It was unquestionably printed from a manuscript different from that used for the 4to. of 1622, or for the folio of 1623; and it presents a number of various readings, some of which singularly

² A name or the initials of a name were originally placed at the conclusion of this production, of which we never heard of a printed copy: that name, or its initials, have been carefully erased, and are not now legible. The MS. containing the ballad is of a date somewhat posterior to the Civil Wars, and it is written in a small 4to. volume, which also includes a copy of the *Ikon Basilike*: the *Ikon Basilike* fills one side of each page, and various ballads, some of them by celebrated authors of Shakespeare's time, and earlier and later, are written on the other side of the page. A full account of this MS., with the names of the authors of its different portions, may be found in "New Particulars regarding the Works of Shakespeare, in a letter addressed to the Rev. A. Dyce by J. Payne Collier," 8vo, 1836, p. 44. It is the same MS. that contains "The Enchanted Island," on the story of Shakespeare's "Tempest," (but with entirely different names,) which is printed in our Introduction to that drama.

illustrate the original text of "Othello." It is not necessary to enter into this point here, because our foot-notes establish that the 4to. of 1630, instead of being "of no authority," as Malone asserted, is of much value, with reference to the true reading of some important passages³.

Walkley, the publisher of the 4to. of 1622, thus entered that edition on the Stationers' Registers, shortly previous to its appearance :

"6 Oct. 1621.

Tho. Walkley] Entered for his, to wit, under the handes of
Sir George Buck and of the Wardens: The Tragedie of
Othello, the Moore of Venice."

It is perhaps not too much to presume, that this impression, though dated 1622, had come out at the close of 1621; and that it preceded the folio of 1623 is obvious from the fact, that "Othello" was not included in their list by Blunt and Jaggard, the publishers of the folio of 1623, when they made their entry in the Stationers' Register, because they were aware that it had already been printed, and that it was the property of another bookseller. The 4to. of 1622 was introduced by the following address:—

"The Stationer to the Reader.

"To set forth a book without an epistle were like to the old English proverb, 'A blue coat without a badge;' and the author being dead, I thought good to take that piece of work upon me. To commend it I will not, for that which is good, I hope, every man will commend without entreaty; and I am the bolder, because the author's name is sufficient to vent his work. Thus leaving every one to the liberty of judgment, I have ventured to print this play, and leave it to the general censure. Yours,

"THOMAS WALKLEY."

The publishers of the folio of 1623, most likely, purchased Walkley's interest in "Othello" at a date posterior to the entry of their undertaking at Stationers' Hall, and thus became entitled to include it in their noble volume.

³ As one proof, we may refer to the well-known passage in A. iii. sc. 3, where Othello likens his jealous fury to

—————"the Pontick sea,
Whose icy current and compulsive course
Ne'er keeps retiring ebb, but keeps due on," &c.

Here "keeps retiring ebb," as the text stands in the 4to, 1622, and in the folio, 1623, must be wrong, and Pope substituted "Ne'er *knows* retiring ebb;" but the 4to, 1630, which Pope never saw, shows us what was the poet's word, viz. :—

"Whose icy current and compulsive course
Ne'er *feels* retiring ebb."

DRAMATIS PERSONÆ¹.

Duke of Venice.

BRABANTIO, a Senator.

Two other Senators.

GRATIANO, Brother to Brabantio.

LODOVICO, Kinsman to Brabantio.

OTHELLO, the Moor.

CASSIO, his Lieutenant.

IAGO, his Ancient.

RODERIGO, a Venetian Gentleman.

MONTANO, Governor of Cyprus.

Clown, Servant to Othello.

Herald.

DESDEMONA, Daughter to Brabantio, and Wife to Othello.

EMILIA, Wife to Iago.

BIANCA, a Courtesan, Mistress to Cassio.

Officers, Gentlemen, Messengers, Musicians, Sailors,
Attendants, &c.

SCENE, for the first Act, in Venice; during the rest of the
Play, at a Sea-Port in Cyprus.

¹ An incomplete list of "The names of the Actors" is inserted at the end of the tragedy in the folio, 1623. In the corr. fo. 1632 some descriptive particulars are added in MS.; the only one of importance being, that Bianca is there called not merely "a courtesan," but "a courtesan of Venice," which may be said to settle the dispute between Tyrwhitt, Henley, Steevens, Malone, &c., whether Bianca had, or had not, followed Cassio from Italy to Cyprus.

OTHELLO,
THE MOOR OF VENICE.

ACT I. SCENE I.

Venice. A Street.

Enter RODERIGO and IAGO.

Rod. Tush! never tell me¹, I take it much unkindly,
That thou, Iago, who hast had my purse,
As if the strings were thine, shouldst know of this.

Iago. 'Sblood! but you will not hear me:
If ever I did dream of such a matter, abhor me.

Rod. Thou told'st me thou didst hold him in thy hate.

Iago. Despise me, if I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Oft capp'd to him²; and, by the faith of man,
I know my price; I am worth no worse a place:
But he, as loving his own pride and purposes,
Evades them, with a bombast circumstance,
Horribly stuff'd with epithets of war;
And, in conclusion³,
Nonsuits my mediators; "For certes," says he,
"I have already chose my officer." And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,

¹ TUSH! never tell me,] The folio, 1623, omits the interjection, "Tush," as well as "'Sblood" three lines lower down.

² OFT capp'd to him;] So the 4tos: the folio, "*Off* capp'd to him."

³ And, in conclusion,] These words, which no doubt were Shakespeare's, are omitted in the folio, 1623. We regulate the lines as in the 4to, 1622: the 4to, 1630, is like the folio in this respect.

A fellow almost damn'd in a fair wife⁴;
 That never set a squadron in the field,
 Nor the division of a battle knows
 More than a spinster; unless the bookish theoric,
 Wherein the togued consuls⁵ can propose
 As masterly as he: mere prattle, without practice,
 Is all his soldiership. But he, sir, had th' election;
 And I,—of whom his eyes had seen the proof,
 At Rhodes, at Cyprus, and on other grounds,
 Christian and heathen,—must be be-lee'd and calm'd
 By debtor and creditor, this counter-caster:
 He, in good time, must his lieutenant be,
 And I, (God bless the mark!) his Moorship's ancient⁶.

Rod. By heaven, I rather would have been his hangman.

Iago. But there's no remedy: 'tis the curse of service,
 Preferment goes by letter, and affection⁷,
 Not by the old gradation, where each second
 Stood heir t' the first. Now, sir, be judge yourself,
 Whether I in any just term am affin'd⁸
 To love to Moor.

Rod. I would not follow him, then.

Iago. Oh, sir! content you;
 I follow him to serve my turn upon him:
 We cannot all be masters, nor all masters

⁴ A fellow almost damn'd in a fair wife;] It appears by a subsequent part of the play (A. iv. sc. 1) that the belief was that Cassio was about to be married to Bianca. This line has occasioned a good deal of controversy, and various conjectures have been hazarded: Tyrwhitt would read *life* for "wife;" but the text is most likely right.

⁵ — unless the bookish THEORIC,

Wherein the TOGUED consuls] "Theoric" is the same as *theory*, and the word was not uncommonly so used. The folio misprints "toged" of the 4to, 1622, *tongued*, as in "Coriolanus," Vol. iv. p. 647, it had misprinted "togue," *tongue*. "Togued," of course, refers to the *toga*, or robe, which the consuls, or councillors, of Venice officially wore.

⁶ And I, (God bless the mark!) his MOORSHIP'S ancient.] The Master of the Revels having perhaps objected to the exclamation, "God bless the mark!" the line was left imperfect in the folio, where it stands, "And I (bless the mark) has Moorship's ancient." The 4to, 1630, interpolated "Sir," to complete the measure: the 4to, 1622, has "(God bless the mark!)" but misprints "Moorship's," *Worship's*.

⁷ Preferment goes by LETTER, and affection,] "Letter" is erased in the corr. fo. 1632, and *favour* substituted in the margin; but inasmuch as "letter" affords a distinct sense, we continue the old text.

⁸ — am AFFIN'D] The 4to, 1622, has *assign'd*. For "affin'd," (the reading of the folio, and of the 4to, 1630) see "Troilus and Cressida," A. i. sc. 3, Vol. iv. p. 494, where it means joined by affinity. See also this play, A. ii. sc. 3.

Cannot be truly follow'd. You shall mark
 Many a duteous and knee-crooking knave,
 That, doting on his own obsequious bondage,
 Wears out his time, much like his master's ass,
 For nought but provender; and when he's old, cashier'd:
 Whip me such honest knaves. Others there are,
 Who, trimm'd in forms and visages of duty⁹,
 Keep yet their hearts attending on themselves,
 And, throwing but shows of service on their lords,
 Do well thrive by them; and when they have lin'd their coats,
 Do themselves homage: these fellows have some soul;
 And such a one do I profess myself.

For, sir,

It is as sure as you are Roderigo,
 Were I the Moor, I would not be Iago:
 In following him, I follow but myself;
 Heaven is my judge, not I for love and duty,
 But seeming so, for my peculiar end:
 For when my outward action doth demonstrate
 The native act and figure of my heart
 In compliment extern, 'tis not long after
 But I will wear my heart upon my sleeve
 For daws to peck at¹. I am not what I am.

Rod. What a full fortune² does the thick-lips owe,
 If he can carry't thus!

Iago. Call up her father;
 Rouse him: make after him, poison his delight,
 Proclaim him in the streets: incense her kinsmen;
 And though he in a fertile climate dwell,
 Plague him with flies: though that his joy be joy,

⁹ Who, TRIMM'D in forms and VISAGES of duty,] We do not here alter the lection of the old copies, but we may remark that in the corr. fo. 1632 the line is amended as follows:—

“Who *learn'd* in forms and *usages* of duty.”

In “Troilus and Cressida,” A. iv. sc. 4, Vol. iv. p. 558, *visage* is misprinted for “usage.” If alteration were necessary, we might be disposed to read,

“Who *train'd* in forms and *usages* of duty;”

but on the whole we consider change inexpedient, since the meaning of the poet is transparent, and he may have intended “visages,” here, as the antithesis to “hearts,” in the next line.

¹ For DAWS to peck at.] So the folio: the 4to, *doves*: the 4to, 1630, like the folio, has “daws.”

² What a FULL fortune] The folio misprints “full,” *fall*; but both the 4tos. read “full,” and in “Cymbeline,” A. v. sc. 4, we have the expression “full fortune,” and in “Antony and Cleopatra,” A. iv. sc. 13, “full fortun'd.”

Yet throw such changes³ of vexation on't,
As it may lose some colour.

Rod. Here is her father's house: I'll call aloud.

Iago. Do; with like timorous accent⁴, and dire yell,
As when, by night and negligence, the fire
Is spied in populous cities.

Rod. What ho! Brabantio! signior Brabantio, ho!

Iago. Awake! what, ho! Brabantio! thieves! thieves!
thieves!

Look to your house, your daughter, and your bags!
Thieves! thieves!

Enter BRABANTIO, above at a window.

Bra. What is the reason of this terrible summons?
What is the matter there?

Rod. Signior, is all your family within?

Iago. Are your doors lock'd⁵?

Bra. Why? wherefore ask you this?

Iago. 'Zounds, sir! you are robb'd; for shame, put on your
gown;

Your heart is burst, you have lost half your soul:
Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise!
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise, I say.

Bra. What! have you lost your wits?

Rod. Most reverend signior, do you know my voice?

Bra. Not I: what are you?

Rod. My name is Roderigo.

Bra. The worse welcome⁶:

I have charg'd thee not to haunt about my doors.

³ Yet throw such CHANGES] The folio has *chances*, the 4tos, 1622 and 1630 "changes," which in all probability is the true reading; and in the corr. fo. 1632 *chances* is altered to "changes."

⁴ — with like TIMOROUS accent,] Here we have little doubt that *clamorous* (the word in the corr. fo. 1632) was the language of Shakespeare; but he may, nevertheless, have used "timorous," in reference to the terror produced by the outbreak of fire: "*clamorous* accent, and dire yell" seem to agree much better together, than "timorous accent, and dire yell."

⁵ Are your doors lock'd?] The 4to, 1630, is like the folio here: the 4to, 1622, reads, "Are all *doore lockts*?" and not, as Steevens incorrectly states, "Are all doors lock'd?"

⁶ The WORSE welcome:] In the folio only, "The *worser* welcome."

In honest plainness thou hast heard me say,
My daughter is not for thee; and now, in madness,
Being full of supper and distempering draughts,
Upon malicious bravery⁷ dost thou come
To start my quiet.

Rod. Sir, sir, sir,—

Bra. But thou must needs be sure,
My spirit and my place have in them power
To make this bitter to thee.

Rod. Patience, good sir.

Bra. What tell'st thou me of robbing? this is Venice;
My house is not a grange.

Rod. Most grave Brabantio,
In simple and pure soul I come to you.

Iago. 'Zounds, sir! you are one of those, that will not serve
God, if the devil bid you. Because we come to do you service,
and you think we are ruffians, you'll have your daughter
covered with a Barbary horse: you'll have your nephews
neigh to you; you'll have coursers for cousins, and gennets
for germans.

Bra. What profane wretch art thou?

Iago. I am one, sir, that comes to tell you, your daughter
and the Moor are now making the beast with two backs.

Bra. Thou art a villain.

Iago. You are—a senator.

Bra. This thou shalt answer: I know thee, Roderigo.

Rod. Sir, I will answer any thing. But I beseech you,
If't be your pleasure⁸, and most wise consent,
(As partly, I find, it is) that your fair daughter,
At this odd-even and dull watch o' the night,
Transported with no worse nor better guard,
But with a knave of common hire, a gondolier,
To the gross clasps of a lascivious Moor,
If this be known to you, and your allowance,
We then have done you bold and saucy wrongs;
But if you know not this, my manners tell me,
We have your wrong rebuke. Do not believe,
That from the sense of all civility,

⁷ Upon malicious BRAVERY] So the 4tos, 1622 and 1630: the folio has *knavery*. In Brabantio's next speech, the folio has *spirits* for "spirit."

⁸ If't be your pleasure,] The portion of Roderigo's speech, from these words inclusive, down to "straight satisfy yourself," is not in the 4to, 1622, but it is in the folio, and in the 4to, 1630.

I thus would play and trifle with your reverence:
 Your daughter, if you have not given her leave,
 I say again, hath made a gross revolt,
 Laying her duty, beauty, wit, and fortunes,
 On an extravagant and wheedling stranger⁹,
 Of here and every where. Straight satisfy yourself:
 If she be in her chamber, or your house,
 Let loose on me the justice of the state
 For thus deluding you¹.

Bra. Strike on the tinder, ho!
 Give me a taper!—call up all my people!—
 This accident is not unlike my dream;
 Belief of it oppresses me already.—
 Light, I say! light! [Exit from above.]

Iago. Farewell, for I must leave you.
 It seems not meet, nor wholesome to my place²,
 To be produc'd³ (as if I stay I shall)
 Against the Moor: for, I do know, the state,—
 However this may gall him with some check,—
 Cannot with safety cast him; for he's embark'd
 With such loud reason to the Cyprus wars,
 (Which even now stand in act) that, for their souls,
 Another of his fathom they have none,
 To lead their business: in which regard,
 Though I do hate him as I do hell pains⁴,
 Yet for necessity of present life,
 I must show out a flag and sign of love,
 Which is indeed but sign. That you shall surely find him,
 Lead to the Sagittary the raised search⁵;
 And there will I be with him. So, farewell. [Exit.]

⁹ LAYING her duty, beauty, wit, and fortunes,

ON an extravagant and WHEEDLING stranger,] So the corr. fo. 1632, the usual text having been *Tying* for "Laying," *In* for "On," and *wheeling* for "wheedling." All three misprints were easy; and though we may readily accept "extravagant" for *wandering*, what are we to understand by *wheeling*? "Wheedling" (A. S. *wædlian*) is just the epithet that would be applied by Roderigo to Othello, who had cajoled and cheated Brabantio out of his daughter.

¹ For thus deluding you.] We follow the folio, and the 4to, 1630: the 4to, 1622, has "For this delusion."

² — nor wholesome to my PLACE,] The 4to, 1622, alone, has "to my pate."

³ To be PRODUC'D] So the 4tos, 1622 and 1630. The folio, to the injury of the verse, reads, "To be *producted*."

⁴ — as I do hell PAINS,] The folio has *apines* for "pains" of the 4tos: the folio, 1632, having omitted the word, the old corrector inserted it in the margin.

⁵ Lead to the SAGITTARY the raised search;] The "Sagittary" (spelt *Sagittar* in the 4to, 1622) was the name, or sign of the house in which Othello resided.

Enter BRABANTIO, and Servants with torches.

Bra. It is too true an evil: gone she is;
And what's to come of my despised time,
Is nought but bitterness.—Now, Roderigo,
Where didst thou see her?—Oh, unhappy girl!—
With the Moor, say'st thou?—Who would be a father?—
How didst thou know 'twas she?—Oh! thou deceiv'st me⁶
Past thought.—What said she to you?—Get more tapers!
Raise all my kindred!—Are they married, think you?

Rod. Truly, I think, they are.

Bra. Oh heaven!—How got she out?—Oh, treason of the blood!—

Fathers, from hence trust not your daughters' minds
By what you see them act.—Are there not charms,
By which the property of youth and maidhood
May be abus'd? Have you not read, Roderigo,
Of some such thing?

Rod. Yes, sir; I have, indeed.

Bra. Call up my brother.—Oh, that you had had her!—
Some one way, some another.—Do you know
Where we may apprehend her and the Moor?

Rod. I think, I can discover him, if you please
To get good guard, and go along with me.

Bra. Pray you, lead on. At every house I'll call;
I may command at most.—Get weapons, ho!
And raise some special officers of night'.—
On, good Roderigo;—I'll deserve your pains. [Exeunt.

SCENE II.

The Same. Another Street.

Enter OTHELLO, IAGO, and Attendants, with torches.

Iago. Though in the trade of war I have slain men,
Yet do I hold it very stuff o' the conscience

⁶ Oh! thou deceiv'st me] Apostrophizing his lost daughter: the folio poorly reads, "Oh! she deceives me."

⁷ — officers of NIGHT.] So the 4to: the folio has *might* for "night," probably a misprint. Malone showed from Lewkenor's "Commonwealth of Venice," 1599, that "officers of night" were employed in that city.

To do no contriv'd murder: I lack iniquity,
Sometimes, to do me service. Nine or ten times
I had thought to have yerk'd him here, under the ribs.

Oth. 'Tis better as it is.

Iago. Nay, but he prated,
And spoke such scurvy and provoking terms
Against your honour,
That, with the little godliness I have,
I did full hard forbear him. But, I pray, sir,
Are you fast married? for, be sure of this⁸,
That the magnifico is much beloved;
And hath, in his effect, a voice potential
As double as the duke's: he will divorce you;
Or put upon you what restraint, or grievance,
The law (with all his might to enforce it on)
Will give him cable.

Oth. Let him do his spite:
My services, which I have done the signiory,
Shall out-tongue his complaints. 'Tis yet to know,
Which, when I know that boasting is an honour,
I shall promulgate⁹, I fetch my life and being
From men of royal siege; and my demerits¹
May speak, unbonneted, to as proud a fortune
As this that I have reach'd: for know, Iago,
But that I love the gentle Desdemona,
I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth. But, look! what lights come yonder?

Iago. These are the raised father, and his friends:
You were best go in.

⁸ ——— But, I pray, sir,
Are you fast married? FOR, be SURE of this,] The folio reads,
"But, I pray *you*, sir,
Are you fast married? *Be assured* of this."

Our text is that of the 4tos, 1622 and 1630.

⁹ ——— 'Tis yet to know,
Which, when I know that boasting is an honour,
I shall promulgate,] The 4to, 1622, omits the words "Which when I know,"
but they are in the folio, and in the 4to, 1630.

¹ From men of royal SIEGE; and my DEMERITS] Both the 4tos. read "From
men of royal *height*:" "siege" of the folio means *seat*, or *throne*. "Demerits"
was constantly used for *merits* by authors of the time: we have already had it
in that sense in "Coriolanus," Vol. iv. p. 610. In the address of J. C. before
"A poore Knight his Pallace of Private Pleasures," 1579, 4to, we have "demerits"
used as a verb:—"If, on the contrary, any thinge *demerits* blame, I submit myself
to have the reproch." This is by no means common.

Oth. Not I; I must be found :
My parts, my title, and my perfect soul,
Shall manifest me rightly. Is it they ?

Iago. By Janus, I think no.

Enter CASSIO, and certain Officers with torches.

Oth. The servants of the duke, and my lieutenant.—
The goodness of the night upon you, friends.
What is the news ?

Cas. The duke does greet you, general ;
And he requires your haste, post-haste appearance,
Even on the instant.

Oth. What is the matter, think you ?

Cas. Something from Cyprus, as I may divine.
It is a business of some heat : the galleys
Have sent a dozen sequent messengers ²,
This very night, at one another's heels ;
And many of the consuls, rais'd and met,
Are at the duke's already. You have been hotly call'd for ;
When, being not at your lodging to be found,
The senate hath sent about three several quests ³,
To search you out.

Oth. 'Tis well I am found by you.
I will but spend a word here in the house,
And go with you.

[*Exit.*

Cas. Ancient, what makes he here ?

Iago. 'Faith, he to-night hath boarded a land carack ⁴ :
If it prove lawful prize, he's made for ever.

Cas. I do not understand.

Iago. He's married.

Cas. To whom ?

² — SEQUENT messengers,] The folio and the 4to, 1630, read "sequent;" the 4to, 1622, frequent.

³ The senate HATH sent ABOUT three several quests,] The corr. fo. 1632 omits "hath," injurious to the measure, but as "senate" may be read in the time of a monosyllable, we retain a word found in all the old copies, 4to. and folio. "Above" of the 4tos. is *about* in the folios; and as the old annotator does not change the word, we follow his example.

⁴ — a land CARACK:] A *carack*, or *carick*, says Malone, was so denominated from the Spanish word, *caraca*, which signifies a vessel of great bulk, constructed to carry a heavy burthen. The Spanish *caraca*, Minsheu thinks, may have been formed from the Italian *carico*, a lading, or freight.

Re-enter OTHELLO.

Iago. Marry, to—Come, captain, will you go?

Oth. Have with you.

Cas. Here comes another troop to seek for you.

Iago. It is Brabantio.—General, be advis'd:
He comes to bad intent.

Enter BRABANTIO, RODERIGO, and Officers, with torches and weapons.

Oth. Holla! stand there!

Rod. Signior, it is the Moor.

Bra. Down with him, thief!

[*They draw on both sides.*]

Iago. You, Roderigo! come, sir, I am for you.

Oth. Keep up your bright swords, for the dew will rust them.—

Good signior, you shall more command with years,
Than with your weapons.

Bra. Oh, thou foul thief! where hast thou stow'd my daughter?

Damn'd as thou art, thou hast enchanted her;
For I'll refer me to all things of sense,
If she in chains of magic were not bound⁵,
Whether a maid so tender, fair, and happy,
So opposite to marriage, that she shunn'd
The wealthy curled darlings⁶ of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou; to fear, not to delight.
Judge me the world, if 'tis not gross in sense⁷,
That thou hast practis'd on her with foul charms;
Abus'd her delicate youth with drugs, or minerals,
That weaken motion⁸.—I'll have 't disputed on;

⁵ If she in chains of magic were not bound,] This line is only in the folio, and in the 4to, 1630.

⁶ The wealthy curled DARLINGS] So both the 4tos, and, doubtless, rightly: the folio has *dearling*, in the singular.

⁷ Judge me the world, if 'tis not gross in sense,] This and the five following lines are in the folio and in the 4to, 1630, but not in the 4to, 1622.

⁸ That WEAKEN motion.] Sir T. Hanmer, in opposition to the folio and 4to, 1630, substituted *waken* for "weaken." The sense of the old reading seems perfectly intelligible, and Theobald's suggestion of "weaken *notion*" would be preferable, if any change were required.

'Tis probable, and palpable to thinking.
I, therefore, apprehend, and do attach thee,
For an abuser of the world, a practiser
Of arts inhibited, and out of warrant.—
Lay hold upon him! if he do resist,
Subdue him at his peril.

Oth. Hold your hands!
Both you of my inclining, and the rest:
Were it my cue to fight, I should have known it
Without a prompter.—Where will you that I go
To answer this your charge?

Bra. To prison; till fit time
Of law, and course of direct session,
Call thee to answer.

Oth. What if I do obey?
How may the duke be therewith satisfied,
Whose messengers are here about my side,
Upon some present business of the state,
To bear me to him?

Off. 'Tis true, most worthy signior:
The duke's in council, and your noble self,
I am sure, is sent for.

Bra. How! the duke in council!
In this time of the night!—Bring him away.
Mine's not an idle cause: the duke himself,
Or any of my brothers of the state,
Cannot but feel this wrong, as 'twere their own;
For if such actions may have passage free,
Bond-slaves and pagans shall our statesmen be. [*Exeunt.*

SCENE III.

The Same. A Council-Chamber.

The DUKE, and Senators, sitting at a table; Officers attending.

Duke. There is no composition in these news,
That gives them credit.

1 Sen. Indeed, they are disproportion'd:
My letters say, a hundred and seven galleys.

Duke. And mine, a hundred and forty.

2 *Sen.*

And mine, two hundred :

But though they jump not on a just account,
(As in these cases, with the same reports,
'Tis oft with difference⁹) yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.

Duke. Nay, it is possible enough to judgment.
I do not so secure me in the error,
But the main article I do approve
In fearful sense.

Sailor. [*Within.*] What ho ! what ho ! what ho !

Enter an Officer, with a Sailor.

Off. A messenger from the galleys.

Duke.

Now, the business ?

Sail. The Turkish preparation makes for Rhodes :
So was I bid report here to the state,
By signior Angelo¹.

Duke. How say you by this change ?

1 *Sen.*

This cannot be,

By no assay of reason : 'tis a pageant,
To keep us in false gaze. When we consider
The importancy of Cyprus to the Turk ;
And let ourselves again but understand,
That, as it more concerns the Turk than Rhodes,
So may he with more facile question bear it,
For that it stands not in such warlike brace²,
But altogether lacks th' abilities
That Rhodes is dress'd in : if we make thought of this,
We must not think the Turk is so unskilful,
To leave that latest which concerns him first,
Neglecting an attempt of ease and gain,
To wake, and wage, a danger profitless.

⁹ (As in these cases, WITH THE SAME reports,

'Tis oft with difference)] This reading is derived from the corr. fo. 1632, the clear meaning being, that even when reports of such occurrences are mainly the same, it is often with difference. The 4to, 1622, has "*where they aym'd reports,*" and the folio, 1623, "*where the ayme reports;*" but it appears highly probable that the passage was misheard, as well as misprinted, and that the true text is what we have adopted. No one old copy agrees with another, and all are more or less obscure.

¹ By signior Angelo.] These words are in the folio, and in the 4to, 1630 ; but not in the 4to, 1622.

² For that it stands not in such warlike brace,] This and the six next lines are only in the folio, and in the 4to, 1630.

Duke. Nay, in all confidence, he's not for Rhodes.

Off. Here is more news.

Enter a Messenger.

Mess. The Ottomites, reverend and gracious,
Steering with due course toward the isle of Rhodes,
Have there injointed them³ with an after fleet.

1 *Sen.* Ay, so I thought.—How many, as you guess?

Mess. Of thirty sail; and now do they re-stem
Their backward course, bearing, with frank appearance,
Their purposes toward Cyprus.—Signior Montano,
Your trusty and most valiant servitor,
With his free duty recommends you thus,
And prays you to believe him⁴.

Duke. 'Tis certain then for Cyprus.—
Marcus Luccicos, is not he in town?

1 *Sen.* He's now in Florence.

Duke. Write from us to him; post, post-haste dispatch.

1 *Sen.* Here comes Brabantio, and the valiant Moor.

Enter BRABANTIO, OTHELLO, IAGO, RODERIGO, and Officers.

Duke. Valiant Othello, we must straight employ you
Against the general enemy Ottoman.—
I did not see you; welcome, gentle signior; [*To BRABANTIO.*]
We lack'd your counsel and your help to-night.

Bra. So did I your's. Good your grace, pardon me;
Neither my place, nor aught I heard of business,
Hath rais'd me from my bed; nor doth the general care
Take hold of me, for my particular grief
Is of so flood-gate and o'er-bearing nature,
That it engulfs and swallows other sorrows,
And it is still itself.

Duke. Why, what's the matter?

Bra. My daughter! Oh, my daughter!

³ Have there injointed THEM] The 4to, 1622, has not "them," and it does not seem absolutely required by the sense, and is detrimental to the verse; but as it is found in the 4to, 1630, as well as in the folio, we insert it. The next line is omitted in the 4to, 1622, but is found in the other early copies.

⁴ And prays you to BELIEVE him.] In our former impression we mentioned the suggestion of the Rev. H. Barry that we should read "And prays you to relieve him." Mr. Singer adopts the change, as if it were his own; but we, as formerly, adhere to the old copies, mentioning in a note the proposed emendation. No change is here found in the corr. fo. 1632. Lower down we follow the folio and 4to, 1630, instead of the line "Write from us; wish him post, post-haste despatch," as it stands in the 4to, 1622.

Sen.

Dead?

Bra.

Ay, to me;

She is abus'd, stol'n from me, and corrupted
 By spells and medicines bought of mountebanks;
 For nature so preposterously to err,
 (Being not deficient, blind, or lame of sense⁵)
 Sans witchcraft could not.

Duke. Whoe'er he be that, in this foul proceeding,
 Hath thus beguil'd your daughter of herself,
 And you of her, the bloody book of law
 You shall yourself read in the bitter letter,
 After your own sense⁶; yea, though our proper son
 Stood in your action.

Bra.

Humbly I thank your grace.

Here is the man, this Moor; whom now, it seems,
 Your special mandate, for the state affairs,
 Hath hither brought.

Duke and Sen.

We are very sorry for it.

Duke. What, in your own part, can you say to this?

[To OTHELLO.]

Bra. Nothing, but this is so.

Oth. Most potent, grave, and reverend signiors,
 My very noble and approv'd good masters,
 That I have ta'en away this old man's daughter,
 It is most true; true, I have married her:
 The very head and front of my offending
 Hath this extent, no more. Rude am I in my speech,
 And little bless'd with the set phrase of peace⁷;
 For since these arms of mine had seven years' pith,
 Till now, some nine moons wasted⁸, they have us'd
 Their dearest action in the tented field;
 And little of this great world can I speak,
 More than pertains to feats of broil and battle;
 And, therefore, little shall I grace my cause,

⁵ (Being not deficient, blind, or lame of sense)] This parenthesis is wanting in the 4to, 1622, only.

⁶ After YOUR own sense;] So the folio, 1623: the 4tos, "After *its* own sense," which we formerly approved, but now willingly admit the force of the reasoning of the Rev. Mr. Dyce ("Remarks," p. 234) upon the point.

⁷ — the SET phrase of peace;] So the two 4tos: the folio for "set" has *soft*, in all probability, but not necessarily, a corruption.

⁸ Till now, some nine moons wasted,] We adopt here the punctuation of the 4to, 1622, and of the folio, 1623, as a guide to what is the true mode of reading the passage, which has been rather unreasonably disputed.

In speaking for myself. Yet, by your gracious patience,
I will a round unvarnish'd tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration, and what mighty magic,
(For such proceeding I am charg'd withal)
I won his daughter with⁹.

Bra. A maiden never bold;
Of spirit so still and quiet, that her motion
Blush'd at herself; and she,—in spite of nature,
Of years, of country, credit, every thing,—
To fall in love with what she fear'd to look on?
It is a judgment maim'd, and most imperfect,
That will confess perfection so could err
Against all rules of nature; and must be driven
To find out practices of cunning hell,
Why this should be. I, therefore, vouch again,
That with some mixtures powerful o'er the blood,
Or with some dram conjur'd to this effect,
He wrought upon her.

Duke. To vouch this is no proof:
Without more certain and more overt test,
These are thin habits, and poor likelihoods
Of modern seeming, you prefer against him¹⁰.

1 Sen. But, Othello, speak:
Did you by indirect and forced courses
Subdue and poison this young maid's affections;
Or came it by request, and such fair question
As soul to soul affordeth?

Oth. I do beseech you,
Send for the lady to the Sagittary,
And let her speak of me before her father:
If you do find me foul in her report,
The trust, the office, I do hold of you¹,

⁹ I won his daughter WITH.] The preposition is from the folio, 1632.

¹⁰ — you prefer against him.] Our reading of this speech is that of the 4to, 1630, and not of the folio, 1623, where it is strangely made part of what Brabantio says, and where the second line is thus misprinted:—

“Without more *wider* and more *over* test.”

The 4to, 1622, supports the 4to, 1630, excepting that it absurdly misprints “vouch” *youth*. The folio, 1632, corrects the blunder of the folio, 1623, in assigning the speech to Brabantio, and the old corrector puts the line, above quoted, as follows: “Without more *evidence* and *overt* test,” a degree of violence which under the circumstances is not required.

¹ The trust, the office, I do hold of you,] This necessary line is not in the 4to, 1622, but is in that of 1630, as well as in the folio.

Not only take away, but let your sentence
Even fall upon my life.

Duke. Fetch Desdemona hither.

Oth. Ancient, conduct them; you best know the place.—
[*Exeunt IAGO and Attendants.*]

And, till she come, as truly as to heaven
I do confess the vices of my blood,
So justly to your grave ears I'll present
How I did thrive in this fair lady's love,
And she in mine.

Duke. Say it, Othello.

Oth. Her father lov'd me; oft invited me;
Still question'd me the story of my life,
From year to year; the battles, sieges, fortunes,
That I have pass'd.
I ran it through, even from my boyish days,
To the very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents, by flood, and field;
Of hair-breadth scapes i' th' imminent deadly breach;
Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance in my travel's history²:
Wherein of antres vast, and deserts idle³,
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak, such was the process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear⁴,
Would Desdemona seriously incline:
But still the house affairs would draw her thence;
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse. Which I observing,
Took once a pliant hour; and found good means

² And PORTANCE in my TRAVEL'S history:] This is the reading of the 4to, 1630, and no doubt the true text. The 4to, 1622, has,

"And with it all my travel's history;"

and the folio,

"And portance in my traveller's history."

³ — and deserts IDLE,] So all the old copies, anterior to the folio, 1632, where *wild* is substituted for "idle."

⁴ Do grow beneath their shoulders. THIS to hear,] The folio, 1623, omits "Do," and reads "*These things* to hear." Our text is that of the 4to, 1622.

To draw from her a prayer of earnest heart,
 That I would all my pilgrimage dilate,
 Whereof by parcels she had something heard,
 But not intently⁵: I did consent;
 And often did beguile her of her tears,
 When I did speak of some distressful stroke,
 That my youth suffer'd. My story being done,
 She gave me for my pains a world of sighs⁶:
 She swore,—in faith, 'twas strange, 'twas passing strange;
 'Twas pitiful, 'twas wondrous pitiful:
 She wish'd she had not heard it; yet she wish'd
 That heaven had made her such a man: she thank'd me;
 And bade me, if I had a friend that lov'd her,
 I should but teach him how to tell my story,
 And that would woo her. Upon this hint I spake⁷:
 She lov'd me for the dangers I had pass'd,
 And I lov'd her, that she did pity them.
 This only is the witchcraft I have us'd:
 Here comes the lady; let her witness it.

Enter DESDEMONA, IAGO, and Attendants.

Duke. I think, this tale would win my daughter too.
 Good Brabantio,
 Take up this mangled matter at the best:
 Men do their broken weapons rather use,
 Than their bare hands.

Bra. I pray you, hear her speak:
 If she confess that she was half the wooer,
 Destruction on my head⁸, if my bad blame
 Light on the man.—Come hither, gentle mistress:

⁵ But not INTENTIVELY:] *i. e.* *Attentively*; for so the word "intently" was used by authors of Shakespeare's time. Thus, in the novel of "Apollonius, Prince of Tyre" (the foundation of "Pericles"), sign. H 2, we read, "And long time he stood amazed, with his eyes intently fixed on the ground." We now often use *intently* for "intently." "Intently" is the reading of the 4tos, 1622 and 1630: the folio, 1623, has *instinctively*, and the folio, 1632, *distinctively*, which was retained in the two later impressions.

⁶ — a world of SIGHs:] The folio has *kisses*, for "sighs" of the 4tos, 1622 and 1630; an extraordinary variation. It stood "kisses" in the later folios, and Southern, in his copy of that of 1635, altered it in manuscript to *thanks*. *Kisses* is amended to "sighs" by the old corrector of the folio, 1632.

⁷ Upon this HINT I spake:] No doubt the folio, 1623, here gives the true word, "hint," and not *heat*, as it is misprinted in the 4tos.

⁸ Destruction ON MY HEAD,] The 4tos, "Destruction *light on me*," and Shakespeare may have meant the repetition of the word "light."

Do you perceive in all this noble company,
Where most you owe obedience?

Des. My noble father,
I do perceive here a divided duty.
To you, I am bound for life, and education:
My life, and education, both do learn me
How to respect you; you are the lord of duty;
I am hitherto your daughter: but here's my husband;
And so much duty as my mother show'd
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor, my lord.

Bra. God be with you!—I have done.—
Please it your grace, on to the state affairs:
I had rather to adopt a child, than get it.—
Come hither, Moor:
I here do give thee that with all my heart,
Which, but thou hast already, with all my heart⁹
I would keep from thee.—For your sake, jewel,
I am glad at soul I have no other child,
For thy escape would teach me tyranny,
To hang clogs on them.—I have done, my lord.

Duke. Let me speak like yourself; and lay a sentence,
Which, as a grise, or step, may help these lovers
Into your favour¹.

When remedies are past, the griefs are ended
By seeing the worst, which late on hopes depended.
To mourn a mischief that is past and gone
Is the next way to draw more mischief on².
What cannot be preserv'd, when fortune takes,
Patience her injury a mockery makes.
The robb'd, that smiles, steals something from the thief:
He robs himself, that spends a bootless grief.

Bra. So let the Turk of Cyprus us beguile:
We lose it not, so long as we can smile.

⁹ Which, but thou hast already, with all my heart] This line is in the folio, 1623, and 4to, 1630, but not in the 4to, 1622.

¹ Which, as a GRISE, or step, may help these lovers

Into your favour.] The words "Into your favour" are in both 4tos, but not in the folio. The word "grise" is explained by "step" which follows it: respecting the previous use of "grise" by Shakespeare, see Vol. ii. p. 686, and Vol. v. p. 262.

² — to draw MORE mischief on.] "More mischief," in both the 4tos: in the folio, it is "new mischief."

He bears the sentence well, that nothing bears
 But the free comfort which from thence he hears;
 But he bears both the sentence and the sorrow,
 That, to pay grief, must of poor patience borrow.
 These sentences, to sugar, or to gall,
 Being strong on both sides, are equivocal:
 But words are words; I never yet did hear,
 That the bruise'd heart was pierced through the ear³.
 Beseech you, now to the affairs of state⁴.

Duke. The Turk with a most mighty preparation makes
 for Cyprus.—Othello, the fortitude of the place is best known
 to you; and though we have there a substitute of most al-
 lowed sufficiency, yet opinion, a sovereign mistress of
 effects⁵, throws a more safer voice on you: you must, there-
 fore, be content to slubber the gloss of your new fortunes with
 this more stubborn and boisterous expedition⁶.

Oth. The tyrant custom, most grave senators,
 Hath made the flinty and steel couch of war⁷
 My thrice-driven bed of down: I do agnize⁸
 A natural and prompt alacrity,
 I find in hardness; and do undertake
 These present wars against the Ottomites.
 Most humbly, therefore, bending to your state,
 I crave fit disposition for my wife;
 Due reference of place, and exhibition,
 With such accommodation, and besort,
 As levels with her breeding.

³ — was pierced through the ear.] This is the reading of all the old copies, and Warburton suggested that "we" ought to read *pieced* for "pierced;" but "pierced," as Malone remarked, means *penetrated* or *reached*; and in Marlowe's "Tamburlaine," 1590, as quoted by Malone, we have the corresponding expression, "my heart to be *with gladness pierc'd*."

⁴ Beseech you, now to the affairs of state.] So the two 4tos. of 1622 and 1630: the folio, prosaically, and probably therefore corruptly, "I humbly beseech you, proceed to the affairs of the state."

⁵ — yet opinion, a sovereign mistress of effects,] So the 4tos; the printer of the folio, 1623, caught *more* from the line below, and inserted it also before "sovereign:" "more" is altered to *most* in the corr. fo. 1632.

⁶ — and boisterous expedition.] As this speech is the only one in this part of the scene printed as prose, it may be doubted, especially from the rhythm of some of the passages, whether it was not originally verse. It would not be difficult to render it metrical.

⁷ — STEEL COUCH of war] The folio, 1623, has "*coach* of war," and so it remained in the later folios, but Southern corrected his copy of 1685 to *couch*, and it stands so amended in the corr. fo. 1632. In the 4tos. it is printed *cooch*.

⁸ — I do AGNIZE] *i. e.* Acknowledge or recognize: it only occurs here.

Duke. If you please,
Be't at her father's⁹.

Bra. I'll not have it so.

Oth. Nor I.

Des. Nor I; I would not there reside¹,
To put my father in impatient thoughts,
By being in his eye. Most gracious duke,
To my unfolding lend your prosperous ear²:
And let me find a charter in your voice,
T' assist my simpleness.

Duke. What would you, Desdemona?

Des. That I did love the Moor to live with him,
My downright violence and storm of fortunes³
May trumpet to the world: my heart's subdued
Even to the very quality⁴ of my lord:
I saw Othello's visage in his mind;
And to his honours, and his valiant parts,
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites for which I love him⁵ are bereft me,
And I a heavy interim shall support
By his dear absence. Let me go with him.

Oth. Your voices, lords: 'beseech you, let her will
Have a free way⁶.

⁹ ——— If you please,

Be't at her father's.] The folio omits "If you please," found in both 4tos, and has only "*Why*, at her father's."

¹ Nor I; I would not there reside,] So the 4tos; the folio, "Nor would I there reside." The difference is not material on any account.

² To my unfolding lend YOUR PROSPEROUS ear:] This is the line in the folio: the compositor of the 4to. printed "*a gracious ear*," repeating carelessly the word he saw in the line preceding. In the next line but one we read "T' assist my simpleness," on the authority of the folio and the 4to, 1630: the 4to, 1622, has it "*And if my sinpleness —*."

³ — and STORM of fortunes] The 4to, 1622, alone reads, "*scorn of fortunes*." "*Storm*" and *scorn* were not unfrequently misprinted, and the Rev. Mr. Dyce goes out of his way for a proof from Fletcher's "*Honest Man's Fortune*," A. iv. sc. 1 ("*Remarks*," p. 234), entirely forgetting an instance directly in point from Shakespeare himself: see "*Troilus and Cressida*," A. i. sc. 1, Vol. iv. p. 482. Shakespeare always best illustrates himself; and why are we to wander over the whole field of literature, to find what is under our feet?

⁴ Even to the VERY QUALITY] Thus the folio, and the 4to, 1630: the 4to, 1622, reads "*Even to the utmost pleasure*."

⁵ — for WHICH I love him] The folio alone, "*for why I love him*."

⁶ Your voices, lords: 'beseech you, let her will

Have a free way.] For this passage, in both the 4tos, the folio has, poorly,

Vouch with me, heaven, I therefore beg it not,
 To please the palate of my appetite;
 Nor to comply with heat, the young affects,
 In my defunct and proper satisfaction⁷;
 But to be free and bounteous to her mind:
 And heaven defend your good souls⁸, that you think
 I will your serious and great business scant,
 For she is with me⁹. No, when light-wing'd toys
 Of feather'd Cupid foil with wanton dulness
 My speculative and active instruments¹,
 That my disports corrupt and taint my business,
 Let housewives make a skillet of my helm,
 And all indign and base adversities
 Make head against my reputation²!

Duke. Be it as you shall privately determine,

"Let her have your voice;" the next words, "Vouch with me, heaven," are in the folio and in the 4to, 1630, and not in the 4to, 1622.

⁷ In my DEFUNCT and PROPER satisfaction;] This passage (so printed in every old copy) has occasioned much dispute and long notes: it seems to us that nothing can be clearer, allowing only a little latitude of expression. Othello refers to his age, elsewhere several times alluded to, and "in my *defunct* and *proper* satisfaction" is merely, "in my *own dead* satisfaction" or gratification, the youthful passions, or "young affects," being comparatively "defunct." For the sense, though not for the harmony of the verse, it ought to have run, "for my proper and defunct satisfaction," and had it so run, we doubt if so much ink would have been spilt and wasted upon it. It requires no proof that "proper" was often used for *own*: in this very scene (p. 24) the Duke says, "yea, though our *proper* son," &c. We may add the mode in which the two lines are made to stand in the corr. fo. 1632:—

"Nor to comply wi' the young affects of heat
 (In me defunct) and proper satisfaction."

We do not adopt this, nor any other plausible alteration, because, as we said ten years ago, we are on the whole satisfied, that the text, as given in every early copy, is correct. The reader may however form his own judgment on the question with the information we have supplied.

⁸ And heaven defend your GOOD SOULS,] These are the words in all the 4tos. and folios, which we do not amend, although the corr. fo. 1632 instructs us to read *counsels* for "good souls." "Good souls" does not seem a very likely form of expression for Othello to employ towards the senate, but as it may have been Shakespeare's language, we do not remove it.

⁹ For she is with me.] *i. e.* Because she is with me. The folio substitutes *When* for "For" of both the 4tos.

¹ — and ACTIVE INSTRUMENTS,] Our text is from the 4to, 1622, confirmed by that of the 4to, 1630, the editor of the latter refusing to adopt (if, indeed, he saw it) the reading of the folio, 1623, where *seel* is printed for "foil," *offic'd* for "active," and *instrument* for "instruments." In confirmation we may add, that in the corr. fo. 1632 *seel* (which, indeed, affords a sense) is amended to "foil."

² Make head against my REPUTATION!] So the 4to, 1622, and the 4to, 1630; the folio alone *estimation*.

Either for her stay, or going. Th' affair cries haste,
And speed must answer it : you must hence to-night.

Des. To-night, my lord ³ ?

Duke. This night.

Oth. With all my heart.

Duke. At nine i' the morning ⁴ here we'll meet again.

Othello, leave some officer behind,
And he shall our commission bring to you ;
With such things else of quality and respect,
As doth import you.

Oth. Please your grace, my ancient ;
A man he is of honesty, and trust :
To his conveyance I assign my wife,
With what else needful your good grace shall think
To be sent after me.

Duke. Let it be so.—
Good night to every one.—And, noble signior,

[*To BRABANTIO.*

If virtue no delighted beauty lack,
Your son-in-law is far more fair than black.

¹ *Sen.* Adieu, brave Moor ! use Desdemona well.

Bra. Look to her, Moor, if thou hast eyes to see ⁵ ;
She has deceiv'd her father, and may thee.

[*Exeunt DUKE, Senators, Officers, &c.*

Oth. My life upon her faith.—Honest Iago,
My Desdemona must I leave to thee :
I pr'ythee, let thy wife attend on her,
And bring her after in the best advantage.—
Come, Desdemona ; I have but an hour
Of love, of worldly matters and direction,
To spend with thee ⁶ : we must obey the time.

[*Exeunt OTHELLO and DESDEMONA.*

³ *Des.* To-night, my lord ?] We here follow the two 4tos : the folio omits these words, and gives "you must hence to-night" (printing *away* for "hence") to a Senator. It is surely very natural that Desdemona should express surprise at the suddenness of the command, and our persuasion is, that the words were left out in the folio by accident.

⁴ At NINE i' the morning] The 4to, 1622, "At *ten* i' the morning:" the 4to, 1630, and the folio as our text.

⁵ — if thou hast eyes to see ;] The 4to, 1622, alone reads, "have a quick eye to see," which may deserve preference.

⁶ To SPEND with thee :] So the folio, 1623 ; but in the folio, 1632, "spend" became *speak*, and so even Rowe continued it : the old annotator erased *speak* and restored "spend" in his copy of the second folio, possibly taking it from correct recitation, if not from the 4to, 1622.

Rod. Iago.

Iago. What say'st thou, noble heart?

Rod. What will I do, thinkest thou?

Iago. Why, go to bed, and sleep.

Rod. I will incontinently drown myself.

Iago. Well, if thou dost, I shall never love thee after it. Why, thou silly gentleman!

Rod. It is silliness to live, when to live is a torment; and then have we a prescription to die, when death is our physician.

Iago. Oh villainous⁷! I have looked upon the world for four times seven years, and since I could distinguish betwixt a benefit and an injury, I never found a man that knew how to love himself. Ere I would say, I would drown myself for the love of a Guinea-hen, I would change my humanity with a baboon.

Rod. What should I do? I confess, it is my shame to be so fond; but it is not in my virtue to amend it.

Iago. Virtue? a fig! 'tis in ourselves that we are thus, or thus. Our bodies are gardens⁸, to the which, our wills are gardeners; so that if we will plant nettles, or sow lettuce; set hyssop, and weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it steril with idleness, or manured with industry; why, the power and corrigible authority of this lies in our wills. If the balance of our lives¹ had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts, whereof I take this, that you call—love, to be a sect, or scion.

Rod. It cannot be.

Iago. It is merely a lust of the blood, and a permission of the will. Come, be a man: drown thyself? drown cats,

⁷ Oh villainous!] This exclamation is not in the 4to, 1622, but it is found in the folio, 1623, and in the 4to, 1630.

⁸ Our bodies are gardens,] The folio alone, "Our bodies are *our* gardens."

¹ If the BALANCE of our lives] So the 4tos: the folio has *brain* for "balance," and Southern, in his copy of the fourth folio (the error having descended to it through the folios of 1632 and 1664), has judiciously altered *brain* to *beam*, for which (as indeed Steevens conjectured) it was in all probability a misprint. However, as the 4to. authorities give "balance," and as "balance" is also the word substituted in the corr. fo. 1632, we need here resort to no speculative emendation.

and blind puppies. I profess me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness: I could never better stead thee than now. Put money in thy purse; follow these wars; defeat thy favour² with an usurped beard: I say, put money in thy purse. It cannot be, that Desdemona should long continue her love to the Moor,—put money in thy purse;—nor he his to her: it was a violent commencement, and thou shalt see an answerable sequestration;—put but money in thy purse.—These Moors are changeable in their wills;—fill thy purse with money: the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida³. She must change for youth: when she is sated with his body, she will find the error of her choice.—She must have change, she must: therefore, put money in thy purse.—If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow, betwixt an erring barbarian⁴ and a supersubtle Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy, than to be drowned and go without her.

Rod. Wilt thou be fast to my hopes, if I depend on the issue⁵?

Iago. Thou art sure of me.—Go, make money.—I have

² — defeat thy FAVOUR] “Defeat thy favour” means, alter thy appearance, or more strictly, *undo thy countenance*: we have repeatedly had “favour” used in this sense. Minsheu, in his Dictionary, 1617, translates *disfacere*, “to undo, to mar, to unmake, to defeat.”

³ — as BITTER as coloquintida.] Steevens tells us that the 4to, 1622, reads, “as *acerb* as coloquintida:” it reads, in fact, “as *acerb* as *the* coloquintida;” but the folio, and the 4to, 1630, agree in our text. The words which follow, “She must change for youth,” are in the folio, 1623, and in the 4to, 1630, but not in the 4to, 1622. There are also some minor variations.

⁴ — an ERRING barbarian] “Erring” is of course to be taken as *wandering*, in the same sense that Othello has been before termed “extravagant.” With respect to the epithet “super-subtle,” which Iago just afterwards applies to Desdemona, it is to be observed that it is plausibly altered to *super-supple* in the corr. fo. 1632: we, however, do not introduce the change, since its fitness may admit of dispute, and Shakespeare may have intended not so much to refer to the character of Desdemona, as to that of Venetian ladies generally. It is not at all improbable, however, that Iago wished to impress Roderigo with the pliability of the affections of Desdemona, who could not long be satisfied with the Moor, but “must have change.” *Super-supple* might have been misheard “super-subtle,” and therefore so printed.

⁵ — if I depend on the issue?] These words are in the folio and 4to, 1630, but not in that of 1622.

told thee often, and I re-tell thee again and again, I hate the Moor: my cause is hearted; thine hath no less reason. Let us be conjunctive in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time, which will be delivered. Traverse; go; provide thy money. We will have more of this to-morrow. Adieu.

Rod. Where shall we meet i' the morning?

Iago. At my lodging.

Rod. I'll be with thee betimes.

Iago. Go to; farewell. Do you hear, Roderigo⁶?

Rod. What say you?

Iago. No more of drowning, do you hear.

Rod. I am changed. I'll sell all my land.

Iago. Go to; farewell: put money enough in your purse.

[*Exit* RODERIGO.]

Thus do I ever make my fool my purse;
For I mine own gain'd knowledge should profane,
If I would time expend with such a snipe,
But for my sport and profit.—I hate the Moor;
And it is thought abroad, that 'twixt my sheets
He has done my office: I know not if't be true;
Yet I, for mere suspicion in that kind,
Will do as if for surety. He holds me well;
The better shall my purpose work on him.
Cassio's a proper man: let me see now;
To get his place, and to plume up my will
In double knavery,—How, how?—Let's see.—
After some time, to abuse Othello's ear,
That he is too familiar with his wife:
He hath a person, and a smooth dispose,
To be suspected; fram'd to make women false.
The Moor is of a free and open nature,
That thinks men honest, that but seem to be so,
And will as tenderly be led by the nose,
As asses are.—

I have't;—it is engender'd:—hell and night
Must bring this monstrous birth to the world's light. [*Exit.*

⁶ Do you hear, Roderigo?] With the words, "I'll sell all my land," according to the folio, Roderigo makes his exit, and Iago begins his soliloquy, "Thus do I ever," &c. The 4to, 1622, prolongs the dialogue a little, as in our text; but that of 1630 omits Iago's observation, "Go to; farewell: put money enough in your purse."

ACT II. SCENE I.

A Sea-port Town in Cyprus. A Platform.

Enter MONTANO⁷ and two Gentlemen.

Mon. What from the cape can you discern at sea?

1 Gent. Nothing at all: it is a high-wrought flood;
I cannot, 'twixt the heaven and the main⁸,
Descry a sail.

Mon. Methinks, the wind hath spoke aloud at land;
A fuller blast ne'er shook our battlements:
If it hath ruffian'd so upon the sea,
What ribs of oak, when mountains melt on them⁹,
Can hold the mortise? what shall we hear of this?

2 Gent. A segregation of the Turkish fleet:
For do but stand upon the foaming shore¹,
The chidden billow seems to pelt the clouds;
The wind-shak'd surge, with high and monstrous mane,
Seems to cast water on the burning bear,
And quench the guards of th' ever-fixed pole.
I never did like molestation view
On the enchafed flood.

Mon. If that the Turkish fleet
Be not inshelter'd and embay'd, they are drown'd;
It is impossible to bear it out².

⁷ Enter Montano] Steevens makes a doubt what rank Montano held in Cyprus. Here, in the stage-direction of both the 4tos, he is called "Governor of Cyprus," as well as in the list of characters at the end of the tragedy in the folio.

⁸ I cannot, 'twixt the HEAVEN and the main,] This reading is supported, not only by the folio, but (as none of the commentators remarked) by the 4to, 1630, in the preparation and printing of which considerable pains seem to have been taken. Malone, merely on the authority of the 4to, 1622, would persuade us to read *haven* for "heaven."

⁹ — when mountains melt on them.] This is the reading of the folio, and of the 4to, 1630: the 4to, 1622, has "when the huge mountain melt."

¹ — the FOAMING shore,] So the folio, and the 4to, 1630: the 4to, 1622, has *banning* for "foaming;" probably a mere misprint. In the next line the folio has "*chidden* billow" for "*chiding* billow" of the 4tos. Southern, in his folio, 1685, corrected *main* to "mane" in the next line.

² It is impossible to bear it out.] Perhaps the lection of the 4to, 1622, may be preferable, "*they* bear it out," for "they should bear it out;" but that of the folio is seconded by the 4to, 1630.

Enter a third Gentleman.

3 *Gent.* News, lads! our wars are done.
The desperate tempest hath so bang'd the Turks,
That their designment halts: a noble ship of Venice
Hath seen a grievous wreck and sufferance
On most part of their fleet.

Mon. How! is this true?

3 *Gent.* The ship is here put in:
A Veronesé, Michael Cassio³,
Lieutenant to the warlike Moor, Othello,
Is come on shore: the Moor himself's at sea,
And is in full commission here for Cyprus.

Mon. I am glad on't; 'tis a worthy governor.

3 *Gent.* But this same Cassio, though he speak of comfort,
Touching the Turkish loss, yet he looks sadly,
And prays the Moor be safe; for they were parted
With foul and violent tempest.

Mon. Pray heaven he be;
For I have serv'd him, and the man commands
Like a full soldier. Let's to the sea-side, ho!
As well to see the vessel that's come in,
As to throw out our eyes for brave Othello,
Even till we make the main, and th' aerial blue,
An indistinct regard⁴.

3 *Gent.* Come, let's do so;
For every minute is expectancy
Of more arrivance.

Enter CASSIO.

Cas. Thanks you, the valiant of the warlike isle⁵,

³ A VERONESÉ, Michael Cassio.] In the two 4tos, it is printed, "A Veronessa," and in the folio, "A Verenessa." Our punctuation is that of all the old copies, which make the third Gentleman call Cassio a "Veronesé," when in fact he was a Florentine. Malone would have "A Veronesé" apply to the ship, as if it belonged to, and had been fitted out by, Verona, an inland town, the property of the state of Venice. The third Gentleman has already said that the ship was "of Venice," and it is not likely that he would assert just afterwards that she was "a Veronesé:" it seems much more probable that he would by mistake call Cassio, whom he did not know, "a Veronesé."

⁴ An indistinct regard.] This hemistich and the preceding line are in the folio, and in the 4to, 1630, but not in that of 1622.

⁵ Thanks you, the valiant of THE WARLIKE isle,] Here we adopt the text of the folio, because both the 4tos. appear to be wrong: that of 1622 has it, "Thanks to the valiant of *this worthy* isle;" and that of 1630 omits *worthy*.

That so approve the Moor.—Oh! let the heavens
Give him defence against the elements,
For I have lost him on a dangerous sea.

Mon. Is he well shipp'd?

Cas. His bark is stoutly timber'd, and his pilot
Of very expert and approv'd allowance;
Therefore my hopes, not surfeited to death⁶,
Stand in bold cure.

[*Within.*]

A sail, a sail, a sail!

Enter a Messenger.

Cas. What noise?

Mess. The town is empty; on the brow o' the sea
Stand ranks of people, and they cry, "a sail."

Cas. My hopes do shape him for the governor.

[*Guns heard.*]

2 Gent. They do discharge their shot of courtesy:
Our friends, at least.

Cas. I pray you, sir, go forth,
And give us truth who 'tis that is arriv'd.

2 Gent. I shall.

[*Exit.*]

Mon. But, good lieutenant, is your general wiv'd?

Cas. Most fortunately: he hath achiev'd a maid,
That paragon's description, and wild fame;
One that excels the quirks of blazoning pens⁷,
And in th' essential vesture of creation,
Does bear all excellency⁸.—How now? who has put in?

Re-enter Second Gentleman.

2 Gent. 'Tis one Iago, ancient to the general.

Cas. He has had most favourable and happy speed:
Tempests themselves, high seas, and howling winds,
The gutter'd rocks, and congregated sands,
Traitors ensteep'd to clog⁹ the guiltless keel,

⁶ — not surfeited to death,] The meaning seems to be, that Cassio's hopes are not destroyed by constant repetition and disappointment. The passage has occasioned much dispute.

⁷ One that excels the QUIRKS OF blazoning pens,] The 4to, 1622, omits the words "quirks of."

⁸ Does bear all EXCELLENCY.] The folio reads, "Does tire the *ingeniuer*," which has been taken for *inginer*. Our text is that, not only of the 4to, 1622, but of the 4to, 1630, which often agrees with the folio, sometimes with the 4to, 1622, and now and then with neither.

⁹ Traitors ENSTEEP'D TO CLOG] The 4to, 1622, by a mere misprint, no doubt,

As having sense of beauty, do omit
Their mortal natures, letting go safely by
The divine Desdemona.

Mon. What is she?

Cas. She that I spake of, our great captain's captain,
Left in the conduct of the bold Iago;
Whose footing here anticipates our thoughts,
A se'nnight's speed.—Great Jove! Othello guard,
And swell his sail with thine own powerful breath,
That he may bless this bay with his tall ship,
Make love's quick pants in Desdemona's arms¹,
Give renew'd fire to our extincted spirits,
And bring all Cyprus comfort.—Oh, behold!

Enter DESDEMONA, EMILIA, IAGO, RODERIGO, and *Attendants*.

The riches of the ship is come on shore.
Ye men of Cyprus, let her have your knees.—
Hail to thee, lady! and the grace of heaven,
Before, behind thee, and on every hand,
Enwheel thee round!

Des. I thank you, valiant Cassio.
What tidings can you tell me of my lord²?

Cas. He is not yet arriv'd: nor know I aught
But that he's well, and will be shortly here.

Des. Oh! but I fear.—How lost you company?

Cas. The great contention of the sea and skies
Parted our fellowship.

[*Within.*] A sail, a sail!

Cas. But, hark! a sail. [Guns heard.]

2 *Gent.* They give their greeting to the citadel:
This likewise is a friend.

Cas. See for the news³:—
[Exit Gentleman.]

has *enscerv'd* for "ensteep'd:" both 4tos. have "clog" for *enclog* of the folio. Two lines lower, the 4to, 1622, has "*common* natures" for "mortal natures."

¹ Make love's quick pants in Desdemona's arms,] So the folio: the 4tos, "And swiftly come to Desdemona's arms." In the next line but one, "And bring all Cyprus comfort" is only in the 4tos, but evidently necessary for the verse ending with "Oh, behold!"

² What tidings can you tell me of my lord?] The folio, 1623, omits "me," necessary to the measure, and found in every older copy. It was added in the folio, 1632.

³ See for the news:] Thus the folio, and the 4to, 1630: the earlier 4to, "So speaks this voice," with reference, probably, to the guns heard.

Good ancient, you are welcome.—Welcome, mistress.—

[To EMILIA.]

Let it not gall your patience, good Iago,
That I extend my manners: 'tis my breeding
That gives me this bold show of courtesy.

[Kissing her.]

Iago. Sir, would she give you so much of her lips,
As of her tongue she oft bestows on me,
You'd have enough.

Des.

Alas! she has no speech.

Iago. In faith, too much;
I find it still, when I have lust to sleep⁴:
Marry, before your ladyship, I grant,
She puts her tongue a little in her heart,
And chides with thinking.

Emil. You have little cause to say so.

Iago. Come on, come on; you are pictures out of doors,
Bells in your parlours, wild cats in your kitchens,
Saints in your injuries, devils being offended,
Players in your housewifery, and housewives in your beds.

Des. Oh, fie upon thee, slanderer⁵!

Iago. Nay, it is true, or else I am a Turk:
You rise to play, and go to bed to work.

Emil. You shall not write my praise.

Iago.

No, let me not.

Des. What wouldst thou write of me, if thou shouldst
praise me?

Iago. Oh gentle lady! do not put me to't,
For I am nothing, if not critical.

Des. Come on; assay.—There's one gone to the harbour?

Iago. Ay, madam.

Des. I am not merry; but I do beguile
The thing I am, by seeming otherwise.—
Come; how wouldst thou praise me?

⁴ — when I have LUST to sleep:] *i. e.* When I have *desire* to sleep: "lust" is from the corr. fo. 1632, but formerly we printed "when I have *leave* to sleep," as it stands in the folio, 1623, the meaning of which the Rev. Mr. Dyce professes not to understand: "when I have leave to sleep" has nothing to do with *leve*, *lefe*, or *lief*, as he strangely supposes, but merely means "when I have *permission* to sleep." The 4to, 1622, reads "when I have *list* to sleep," which, in fact, is the same as "when I have lust to sleep" of the corr. fo. 1632. The ordinary expression is "when I list to sleep," from A. S. *listan*, cupere.

⁵ Oh, fie upon thee, slanderer!] In the folio and 4to, 1630, this speech is assigned to Desdemona: in a hand-writing of the time, it is given to Emilia in the Duke of Devonshire's copy of the 4to, 1622, the prefix being wanting as the play was first printed.

Iago. I am about it, but, indeed, my invention
Comes from my pate, as birdlime does from frize,
It plucks out brains and all; but my muse labours,
And thus she is deliver'd.
If she be fair and wise,—fairness, and wit,
The one's for use, the other useth it.

Des. Well prais'd! How, if she be black and witty?

Iago. If she be black, and thereto have a wit,
She'll find a white that shall her blackness fit⁶.

Des. Worse and worse.

Emil. How, if fair and foolish?

Iago. She never yet was foolish that was fair;
For even her folly help'd her to an heir.

Des. These are old fond paradoxes⁷, to make fools laugh i'
the alehouse. What miserable praise hast thou for her that's
foul and foolish?

Iago. There's none so foul, and foolish thereunto,
But does foul pranks which fair and wise ones do.

Des. Oh heavy ignorance! thou praisest the worst best.
But what praise couldst thou bestow on a deserving woman
indeed? one that, in the authority of her merit, did justly
put on the vouch of very malice itself?

Iago. She that was ever fair, and never proud;
Had tongue at will, and yet was never loud;
Never lack'd gold, and yet went never gay;
Fled from her wish, and yet said,—“now I may;”
She that, being anger'd, her revenge being nigh,
Bade her wrong stay, and her displeasure fly;
She that in wisdom never was so frail,
To change the cod's head for the salmon's tail⁸;
She that could think, and ne'er disclose her mind,
See suitors following, and not look behind⁹;
She was a wight,—if ever such wight were,—

Des. To do what?

Iago. To suckle fools, and chronicle small beer.

⁶ — her blackness fit.] The 4to, 1622, only reads *hit* for “fit.”

⁷ — old FOND paradoxes,] “Fond” (*i. e. foolish*) is in no copy but the folio.
“Fond,” as we have frequently seen, generally occurs in the sense of *silly*.

⁸ To change the cod's head for the salmon's tail;] Meaning to give away an
excellent dish for a bad one. According to Q. Elizabeth's Household-book,
Anno 43, appositely cited by Steevens, all the salmon's tails were merely the
perquisite of the cook.

⁹ See suitors following, and not look behind;] This necessary line is wanting
in the 4to, 1622.

Des. Oh, most lame and impotent conclusion!—Do not learn of him, Emilia, though he be thy husband.—How say you, Cassio? is he not a most profane and liberal censurer¹?

Cas. He speaks home, madam: you may relish him more in the soldier, than in the scholar.

Iago. [*Aside.*] He takes her by the palm²: ay, well said, whisper: with as little a web as this, will I ensnare as great a fly as Cassio. Ay, smile upon her, do; I will gyve thee in thine own courtship. You say true; 'tis so, indeed: if such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in. Very good; well kissed! an excellent courtesy! 'tis so indeed. Yet again your fingers to your lips? would, they were clyster-pipes for your sake.—[*A trumpet heard.*] The Moor! I know his trumpet.

Cas. 'Tis truly so.

Des. Let's meet him, and receive him.

Cas. Lo, where he comes!

Enter OTHELLO, and Attendants.

Oth. Oh, my fair warrior!

Des. My dear Othello!

Oth. It gives me wonder great as my content,
To see you here before me. Oh, my soul's joy!
If after every tempest come such calms³,
May the winds blow, till they have waken'd death;
And let the labouring bark climb hills of seas,
Olympus-high, and duck again as low
As hell's from heaven! If it were now to die,
'Twere now to be most happy; for, I fear,
My soul hath her content so absolute,
That not another comfort, like to this,
Succeeds in unknown fate.

¹ — a most profane and liberal CENSURER?] It is *counsellor* in the old editions, but that can scarcely be right: the corr. fo. 1632 supplies what we must hold to be the fit word—"censurer." In "*Romeo and Juliet*," A. i. sc. 4, Vol. v. p. 118, we have had "*counsellor*" misprinted *courtier*, according to the same authority, which, there as here, can scarcely be disputed.

² He takes her by the palm:] In a hand-writing of the time, in the Duke of Devonshire's copy of the 4to, 1622, we read opposite this speech, "*Aside, to him selfe.*" Such printed hints are almost invariably wanting.

³ — come such CALMS,] The 4tos. have *calmness*. In Othello's next speech, the 4to, 1622, alone has "*sweet power.*"

Des. The heavens forbid,
But that our loves and comforts should increase,
Even as our days do grow!

Oth. Amen to that, sweet powers!—
I cannot speak enough of this content;
It stops me here; it is too much of joy:
And this, and this, the greatest discords be⁴, [*Kissing her.*
That e'er our hearts shall make!

Iago. [*Aside.*] Oh! you are well tun'd now;
But I'll set down the pegs that make this music,
As honest as I am.

Oth. Come, let us to the castle.—
News, friends; our wars are done, the Turks are drown'd.
How does my old acquaintance of this isle⁵?—
Honey, you shall be well desir'd in Cyprus,
I have found great love amongst them. Oh my sweet!
I prattle out of fashion, and I dote
In mine own comforts.—I pr'ythee, good Iago,
Go to the bay, and disembark my coffers.
Bring thou the master to the citadel:
He is a good one, and his worthiness
Does challenge much respect.—Come, Desdemona,
Once more well met at Cyprus.

[*Exeunt OTHELLO, DESDEMONA, and Attendants.*]

Iago. Do thou meet me presently at the harbour.—Come
hither⁶.—If thou be'st valiant—as they say base men, being
in love, have then a nobility in their natures more than is
native to them,—list me. The lieutenant to-night watches
on the court of guard⁷.—First, I must tell thee this—Des-
demona is directly in love with him.

⁴ And this, and this, the greatest discords be,] Here again Mr. Singer, quoting (without acknowledgment) Steevens's note, copies also that commentator's error, in attributing to Marlowe a play that could not have been written until more than five years after that dramatist's death—"Lust's Dominion." Steevens was not to blame, because the fact had not then been discovered; but as long since as 1825, as we showed in a former note, a principal incident in "Lust's Dominion," viz. the death of Philip II., did not occur until 1598, whereas Marlowe was killed in 1593. See Dodsley's "Old Plays," Vol. ii. p. 311, last edit.

⁵ How DOES MY old acquaintance of THIS isle?] So the folio, and the 4to, 1630: the 4to, 1622, "How do our old acquaintance of the isle?"

⁶ Come HITHER.] So both the 4tos: the folio, "Come thither."

⁷ — the court of guard.] i. e. The place where the guard was mustered. According to Harl. MS. No. 581, an order was made by Parliament on Oct. 22, 1642, for the erection of houses for "Courts of Guard," together with posts, bars, and chains, in the parish of St. Margaret, Westminster.

Rod. With him! why, 'tis not possible.

Iago. Lay thy finger—thus, and let thy soul be instructed. Mark me with what violence she first loved the Moor, but for bragging, and telling her fantastical lies; and will she love him still for prating⁸? let not thy discreet heart think it. Her eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be,—again to inflame it⁹, and to give satiety a fresh appetite,—loveliness in favour, sympathy in years, manners, and beauties; all which the Moor is defective in. Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and abhor the Moor; very nature will instruct her in it, and compel her to some second choice. Now, sir, this granted, (as it is a most pregnant and unforced position) who stands so eminently in the degree of this fortune, as Cassio does? a knave very voluble; no farther conscionable, than in putting on the mere form of civil and humane seeming¹, for the better compassing of his salt and most hidden loose affection? why, none; why, none²: a subtle slippery knave; a finder out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage never presents itself: a devilish knave! besides, the knave is handsome, young, and hath all those requisites in him, that folly and green minds look after; a pestilent complete knave, and the woman hath found him already.

Rod. I cannot believe that in her: she is full of most blessed condition.

Iago. Blessed fig's end! the wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor: bless'd pudding³! Didst thou not see her paddle with the palm of his hand? didst not mark that?

⁸ — AND WILL SHE love him still for prating?] So the 4tos, 1622 and 1630: the folio, "to love him still for prating."

⁹ — AGAIN to inflame it,] So the 4to, 1622, and no doubt rightly: the folio, 1623, and the 4to, 1630, read, "a game to inflame it," which is altered to "again to inflame it" in the corr. fo. 1632.

¹ — and HUMANE seeming,] The 4to, 1622, alone reads "hand-seeming."

² — why, none; why, none:] These words are only in the folio: the 4to, 1622, just above reads, "his salt and hidden affections." Both 4tos. have "a subtle slippery knave" for "a slipper and subtle knave" of the folio.

³ — bless'd pudding!] Not in either 4to, but in the folio. At the end of the speech "didst not mark that?" is in the 4to, 1630, as well as in the folio, but not in the 4to, 1622.

Rod. Yes, that I did; but that was but courtesy.

Iago. Lechery, by this hand; an index, and obscure prologue⁴ to the history of lust and foul thoughts. They met so near with their lips, that their breaths embraced together. Villainous thoughts, Roderigo! when these mutualities⁵ so marshal the way, hard at hand comes the master and main exercise, the incorporate conclusion. Pish!—But, sir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command, I'll lay't upon you: Cassio knows you not:—I'll not be far from you: do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline; or from what other course you please⁶, which the time shall more favourably minister.

Rod. Well.

Iago. Sir, he is rash, and very sudden in choler, and, haply, with his truncheon may strike at you: provoke him, that he may; for even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again, but by the displanting of Cassio. So shall you have a shorter journey to your desires, by the means I shall then have to prefer them; and the impediment most profitably removed, without the which there were no expectation of our prosperity.

Rod. I will do this, if I can bring it to any opportunity.

Iago. I warrant thee. Meet me by and by at the citadel: I must fetch his necessaries ashore. Farewell.

Rod. Adieu.

[*Exit.*

Iago. That Cassio loves her, I do well believe it;
That she loves him, 'tis apt, and of great credit:
The Moor—howbeit that I endure him not,—
Is of a constant, loving, noble nature;
And, I dare think, he'll prove to Desdemona
A most dear husband. Now, I do love her too;
Not out of absolute lust, (though, peradventure,
I stand accountant for as great a sin)
But partly led to diet my revenge,

⁴ — an INDEX, and OBSCURE prologue] Respecting "index," see "Hamlet," A. iii. sc. 4, Vol. v. p. 555. The 4to, 1622, omits "obscure;" and "villainous thoughts" lower down.

⁵ — when these MUTUALITIES] The folio misprints "mutualities" of the 4tos, *mutabilities*; and in Iago's next speech it omits "with his truncheon."

⁶ — or from what other COURSE you please,] The corr. fo. 1632 alters "course" to *cause*, but not with such necessity as to warrant us in deviating from the received text.

For that I do suspect the lustful Moor⁷
 Hath leap'd into my seat; the thought whereof
 Doth like a poisonous mineral gnaw my inwards,
 And nothing can, or shall, content my soul,
 Till I am even'd with him⁸, wife for wife;
 Or, failing so, yet that I put the Moor
 At least into a jealousy so strong
 That judgment cannot cure. Which thing to do,—
 If this poor brach of Venice, whom I trash⁹
 For his quick hunting, stand the putting on,—
 I'll have our Michael Cassio on the hip;
 Abuse him to the Moor in the rank garb¹,—
 For I fear Cassio with my night-cap too;—
 Make the Moor thank me, love me, and reward me,
 For making him egregiously an ass,
 And practising upon his peace and quiet,
 Even to madness. 'Tis here, but yet confus'd:
 Knavery's plain face is never seen, till us'd.

[*Exit.*]

SCENE II.

A Street.

Enter a Herald², with a proclamation: People following.

Her. It is Othello's pleasure, our noble and valiant general, that upon certain tidings now arrived, importing the mere perdition of the Turkish fleet, every man put himself into triumph; some to dance, some to make bonfires, each man to

⁷ — the LUSTFUL Moor] So both the 4tos: the folio, *lusty*.

⁸ Till I am EVEN'D with him,] "Even'd" is the reading of the folio, and of the 4to, 1630: the 4to, 1622, has *even*.

⁹ If this poor BRACH of Venice, whom I TRASH] So the corr. fo. 1632, and so far it agrees with Warburton's suggestion to substitute "brach" for *trash* of the old copies: the emendation of "trash," at the end of the line, for *trace* of the folio, 1623, and *crush* of the 4to, 1622, is not equally required, since "trash" and *trace* were used somewhat synonymously, as a mode of keeping back braches, *i. e.* dogs, who hunted too quickly. Iago speaks of Roderigo as a poor hound, who was so eager in the chase, that it was necessary to restrain him: nevertheless the Rev. Mr. Dyce is for *trash*, instead of "brach," against, as we think, the most evident probability: see "Remarks," p. 237.

¹ — in the RANK garb,] So both the 4tos: the folio, "the *right* garb."

² Enter a Herald,] He is called "Othello's Herald" in the folio, and in the 4to, 1630.

what sport and revels his addiction leads him³; for, besides these beneficial news, it is the celebration of his nuptials. So much was his pleasure should be proclaimed. All offices are open; and there is full liberty of feasting⁴, from this present hour of five, till the bell hath told eleven. Heaven bless the isle of Cyprus, and our noble general, Othello! [*Exeunt.*]

SCENE III.

A Hall in the Castle.

Enter OTHELLO, DESDEMONA, CASSIO, and *Attendants.*

Oth. Good Michael, look you to the guard to-night:
Let's teach ourselves that honourable stop,
Not to out-sport discretion.

Cas. Iago hath direction what to do;
But, notwithstanding, with my personal eye
Will I look to't.

Oth. Iago is most honest.
Michael, good night: to-morrow, with your earliest,
Let me have speech with you.—Come, my dear love:
The purchase made, the fruits are to ensue; [*To* DESDEMONA.
That profit's yet to come 'twixt me and you.—
Good night. [*Exeunt* OTH., DES., and *Attendants.*]

Enter IAGO.

Cas. Welcome, Iago: we must to the watch.

Iago. Not this hour, lieutenant; 'tis not yet ten o'clock.
Our general cast us thus early⁵ for the love of his Desdemona,
whom let us not therefore blame: he hath not yet made
wanton the night with her, and she is sport for Jove.

Cas. She's a most exquisite lady.

Iago. And, I'll warrant her, full of game.

Cas. Indeed, she is a most fresh and delicate creature.

³ — his ADDICTION leads him;] The 4to, 1622, "his *mind* leads him." In the next line both the 4tos. have "nuptials" for *nuptial* of the folio.

⁴ — of feasting,] These words are wanting in the two 4tos.

⁵ — CAST us thus early] *i. e.* In the phraseology of the time, dismissed, or cast us off thus early. This is Steevens's explanation, and it is right.

Iago. What an eye she has! methinks, it sounds a parley of provocation⁶.

Cas. An inviting eye; and yet, methinks, right modest.

Iago. And, when she speaks, is it not an alarum to love⁷?

Cas. She is, indeed, perfection.

Iago. Well, happiness to their sheets! Come, lieutenant, I have a stoop of wine; and here without are a brace of Cyprus gallants, that would fain have a measure to the health of the black Othello.

Cas. Not to-night, good Iago. I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.

Iago. Oh! they are our friends; but one cup: I'll drink for you.

Cas. I have drunk but one cup to-night, and that was craftily qualified too, and, behold, what innovation it makes here. I am unfortunate in the infirmity, and dare not task my weakness with any more.

Iago. What, man! 'tis a night of revels: the gallants desire it.

Cas. Where are they?

Iago. Here at the door; I pray you, call them in.

Cas. I'll do't, but it dislikes me. [Exit CASSIO.]

Iago. If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He'll be as full of quarrel and offence
As my young mistress' dog. Now, my sick fool, Roderigo,
Whom love has turn'd almost the wrong side outward,
To Desdemona hath to-night carous'd
Potations pottle deep; and he's to watch.
Three lads of Cyprus⁸,—noble, swelling spirits,
That hold their honours in a wary distance,
The very elements of this warlike isle,—
Have I to-night fluster'd with flowing cups,
And they watch too. Now, 'mongst this flock of drunkards,
Am I to put our Cassio in some action
That may offend the isle.—But here they come.

⁶ — a parley of provocation.] The folio alone has "parley to provocation."

⁷ — IS IT not an alarum to love?] The 4tos. put it affirmatively, "'tis an alarum to love."

⁸ Three LADS of Cyprus,] Thus both the 4tos: the folio, "Three *else* of Cyprus," meaning, perhaps, "Three *elves*, or *elfs*, of Cyprus," as indeed we find it amended in the corr. fo. 1632.

If consequence do but approve my dream,
My boat sails freely, both with wind and stream.

Re-enter CASSIO, with him MONTANO, and Gentlemen.

Cas. 'Fore heaven, they have given me a rouse already⁹.

Mon. Good faith, a little one; not past a pint, as I am a soldier.

Iago. Some wine, ho!

And let me the canakin clink, clink; [Sings.

And let me the canakin clink:

A soldier's a man;

A life's but a span¹;

Why then let a soldier drink.

Some wine, boys!

[*Wine brought in.*

Cas. 'Fore heaven, an excellent song.

Iago. I learned it in England, where, indeed, they are most potent in potting; your Dane, your German, and your swag-bellied Hollander,—Drink, ho!—are nothing to your Englishman².

Cas. Is your Englishman so exquisite in his drinking³?

Iago. Why, he drinks you, with facility, your Dane dead drunk; he sweats not to overthrow your Almain; he gives your Hollander a vomit, ere the next pottle can be filled.

Cas. To the health of our general!

Mon. I am for it, lieutenant; and I'll do you justice.

Iago. Oh sweet England!

King Stephen was a worthy peer⁴,

His breeches cost him but a crown;

He held them sixpence all too dear,

With that he call'd the tailor—lown.

⁹ — they have given me a ROUSE already.] Respecting the word 'rouse,' see Vol. v. p. 483. We have had the verb "carous'd" on the preceding page.

¹ A life's but a span;] Thus both the 4tos. The folio reads—

"Oh man's life's but a span."

² — are nothing to your ENGLISHMAN.] It is only *English* in the 4tos. and folios, but Cassio's next inquiry, "Is your Englishman," &c. shows that we ought to read "Englishman" in Iago's speech: it is, besides, made "*Englishman*" in the corr. fo. 1632.

³ — so EXQUISITE in his drinking?] In the folio, and in the 4to, 1630, the word is "exquisite:" in the 4to, 1622, *expert*.

⁴ King Stephen was a worthy peer,] The ballad, from which these two stanzas are quoted, is to be found entire in Percy's "*Reliques*," Vol. i. p. 208, edit. 1812. In Camden's "*Remains*," is a story respecting the breeches of William Rufus, but

*He was a wight of high renown,
And thou art but of low degree :
'Tis pride that pulls the country down,
Then take thine auld cloak about thee.*

Some wine, ho !

Cas. Why, this is a more exquisite song than the other.

Iago. Will you hear it again ?

Cas. No ; for I hold him to be unworthy of his place, that does those things.—Well, heaven's above all ; and there be souls must be saved, and there be souls must not be saved⁵.

Iago. It is true, good lieutenant.

Cas. For mine own part,—no offence to the general, nor any man of quality,—I hope to be saved.

Iago. And so do I too, lieutenant.

Cas. Ay ; but, by your leave, not before me : the lieutenant is to be saved before the ancient.—Let's have no more of this ; let's to our affairs.—Forgive us our sins !—Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk : this is my ancient ;—this is my right hand, and this is my left hand.—I am not drunk now ; I can stand well enough, and speak well enough.

All. Excellent well.

Cas. Why, very well, then ; you must not think, then, that I am drunk. [Exit.

Mon. To the platform, masters : come, let's set the watch.

Iago. You see this fellow, that is gone before :

He is a soldier, fit to stand by Cæsar
And give direction ; and do but see his vice.

'Tis to his virtue a just equinox,

The one as long as th' other : 'tis pity of him.

I fear, the trust Othello puts him in,

there the king complained, not that his breeches were "all too dear," but that they did not cost enough : Camden quotes Robert of Gloucester. Steevens refers to a passage in Greene's "Quip for an upstart Courtier," 1592, where it is said that King Stephen wore a pair of cloth breeches, and "thought them passing costly:" no doubt, Shakespeare and Greene were obliged to the same ballad-authority. The folio, and 4to, 1630, read, "*and a worthy peer;*" but the 4to, 1622, and the original ballad, as our text. Respecting this particle see "Hamlet," Vol. v. p. 588, and "King Lear," Vol. v. p. 675.

⁵ — and there be souls must NOT be saved.] Mr. Singer says that the 4to. omits the words that precede the above, viz. "and there be souls must be saved." This is a mistake : those words are in the 4to, 1622 : the words not in the 4to. are "and there be souls must not be saved." If Mr. Singer be correct, the 4to. he consulted differs from all others we have seen.

On some odd time of his infirmity,
Will shake this island.

Mon. But is he often thus?

Iago. 'Tis evermore the prologue to his sleep:
He'll watch the horologe a double set⁶,
If drink rock not his cradle.

Mon. It were well,
The general were put in mind of it.
Perhaps, he sees it not; or his good nature
Prizes the virtue⁷ that appears in Cassio,
And looks not on his evils. Is not this true?

Enter RODERIGO.

Iago. How now, Roderigo? [*Aside to him.*
I pray you, after the lieutenant; go. [*Exit RODERIGO.*

Mon. And 'tis great pity that the noble Moor
Should hazard such a place as his own second,
With one of an ingraft infirmity:
It were an honest action to say
So to the Moor.

Iago. Not I, for this fair island:
I do love Cassio well, and would do much
To cure him of this evil. But hark! what noise?
[*Cry within,—“ Help! Help⁸!”*

Re-enter CASSIO, driving in RODERIGO.

Cas. You rogue! you rascal!

Mon. What's the matter, lieutenant?

Cas. A knave!—teach me my duty?
I'll beat the knave into a wicker bottle⁹.

Rod. Beat me!

Cas. Dost thou prate, rogue?

[*Striking RODERIGO.*

Mon. Nay, good lieutenant;
[*Staying him.*

I pray you, sir, hold your hand.

⁶ He'll watch the HOROLOGE a double set,] “Horologe” was not an uncommon word for a *clock* in the time of Shakespeare: to watch it “a double set,” probably means to keep awake while the hands go twice round.

⁷ PRIZES the virtue] The reading of the folio is here clearly to be adopted, instead of that of the two 4tos, which have *Praises* for “Prizes.”

⁸ Cry within,—“ Help! Help!”] This stage-direction is only in the 4tos.

⁹ — a WICKER bottle.] So both the 4tos: the folio, “a *twiggen* bottle.” The meaning is the same, a bottle made of twigs, or “wicker.”

Cas. Let me go, sir,
Or I'll knock you o'er the mazzard.
Mon. Come, come; you're drunk.
Cas. Drunk! [*They fight.*]
Iago. Away, I say! [*Aside to Rod.*] go out, and cry—a
mutiny. [*Exit Rod.*]
Nay, good lieutenant,—alas, gentlemen!—
Help, ho!—Lieutenant,—sir,—Montano,—sir;—
Help, masters!—Here's a goodly watch, indeed! [*Bell rings.*]
Who's that that rings the bell?—Diablo¹, ho!
The town will rise: God's will²! lieutenant, hold!
You will be sham'd for ever.

Enter OTHELLO, and Attendants.

Oth. What is the matter here?
Mon. 'Zounds! I bleed still: I am hurt to the death³.
[*He faints.*]

Oth. Hold, for your lives!
Iago. Hold, hold, lieutenant!—sir, Montano, gentlemen!—
Have you forgot all sense of place and duty⁴?
Hold, hold! the general speaks to you: hold, for shame!
Oth. Why, how now, ho! from whence ariseth this?
Are we turn'd Turks, and to ourselves do that,
Which heaven hath forbid the Ottomites?
For Christian shame, put by this barbarous brawl:
He that stirs next to carve for his own rage⁵,
Holds his soul light; he dies upon his motion.—

¹ DIABLO,] An exclamation employed by other dramatists. Monck Mason and Steevens observe, that "it is a mere contraction of Diavolo, the Italian word for the devil." We know not why we should go to a contraction of the Italian, when Diablo is the ordinary Spanish word.

² — GOD'S WILL!] *Fie, fie!* in the folio; and below it omits "Zounds!"

³ — I am hurt to the death.] We here have a different kind of proof of the value of the 4to, 1630: the folio, 1623, adds, by obvious error, "He dies," printing the two words in the ordinary type; and some modern editors have, therefore, considered them part of the text. They were, in fact, nothing more than a printer's blunder, which the folio, 1632, corrects by making Montano say, "I am hurt, but *not* to the death." The true stage-direction, for which "He dies" was, no doubt, intended, is found in the 4to, 1630, "He faints," and that we have willingly inserted.

⁴ Have you forgot all SENSE of PLACE and duty?] Every old copy has a transposition here, which Sir T. Hanmer, as well as the corr. fo. 1632, reformed: the 4tos. and folios read, "Have you forgot all *place* of *sense* and duty?"

⁵ — to carve FOR his own rage,] Our reading is that of the folio, 1623, confirmed by that of the 4to, 1630: the 4to, 1622, alone has "to carve *forth* his own rage," which can hardly be right.

Silence that dreadful bell! it frights the isle
From her propriety.—What is the matter, masters?—
Honest Iago, that look'st dead with grieving,
Speak, who began this? on thy love, I charge thee.

Iago. I do not know:—friends all but now, even now
In quarter, and in terms like bride and groom
Divesting them for bed; and then, but now,
(As if some planet had unwitted men⁶)
Swords out, and tilting one at other's breast,
In opposition bloody. I cannot speak
Any beginning to this peevish odds;
And would in action glorious I had lost
Those legs, that brought me to a part of it.

Oth. How came it, Michael, you were thus forgot?⁷

Cas. I pray you, pardon me; I cannot speak.

Oth. Worthy Montano, you were wont be civil;
The gravity and stillness of your youth
The world hath noted, and your name is great
In mouths of wisest censure: what's the matter,
That you unlace your reputation thus,
And spend your rich opinion, for the name
Of a night-brawler? give me answer to it.

Mon. Worthy Othello, I am hurt to danger:
Your officer, Iago, can inform you,
While I spare speech, which something now offends me,
Of all that I do know; nor know I aught
By me that's said or done amiss this night,
Unless self-charity be sometime a vice,
And to defend ourselves it be a sin,
When violence assails us.

Oth. Now, by heaven,
My blood begins my safer guides to rule;
And passion, having my best judgment quelled⁸,

⁶ (As if some planet had unwitted MEN)] The corr. fo. 1632 has *them* for "men," and "men" and *them* were now and then confounded, owing perhaps to some similarity of sound. Iago seems referring to the particular individuals engaged in the brawl; but as the allusion may have been to the effects of planets on mankind in general, we do not disturb the old text.

⁷ How CAME it, Michael, you WERE thus forgot?] The commentators take no notice of a material variation here between the two 4tos. and the folio, the latter only reading, "How comes it, Michael, you are thus forgot?"

⁸ And passion, having my best judgment QUELLED,] It is *collied* for "quelled" in the folio, and *cool'd* in the 4tos. It has been usual to take *collied* in the sense of *blackened* or *darkened*, but nobody has rashly advocated the claims of *cool'd*.

Assays to lead the way. If I once stir,
 Or do but lift this arm, the best of you
 Shall sink in my rebuke. Give me to know
 How this foul rout began, who set it on ;
 And he that is approv'd in this offence,
 Though he had twinn'd with me, both at a birth,
 Shall lose me.—What ! in a town of war,
 Yet wild, the people's hearts brimful of fear,
 To manage private and domestic quarrel,
 In night, and on the court of guard and safety⁹ !
 'Tis monstrous.—Iago, who began it¹ ?

Mon. If partially affin'd, or leagu'd in office²,
 Thou dost deliver more or less than truth,
 Thou art no soldier.

Iago. Touch me not so near.
 I had rather have this tongue cut from my mouth,
 Than it should do offence to Michael Cassio ;
 Yet, I persuade myself, to speak the truth
 Shall nothing wrong him.—Thus it is, general.
 Montano and myself being in speech,
 There comes a fellow crying out for help,
 And Cassio following him with determin'd sword
 To execute upon him. Sir, this gentleman
 Steps in to Cassio, and entreats his pause :
 Myself the crying fellow did pursue,
 Lest by his clamour (as it so fell out)
 The town might fall in fright : he, swift of foot,
 Outran my purpose ; and I return'd, the rather

"Quelled," *i. e.* *subdued* or *conquered*, is precisely the word wanted, and we find it in the margin of the corr. fo. 1632. In our former edition we conjectured that "quelled" might be the language of the poet ; and it is to be remarked that, if short-hand were employed in obtaining the copy of "Othello" for the publisher, the very same letters which spell "quelled" would also spell *collied* and even *cool'd*. See "Macbeth," A. v. sc. 5, Vol. v. p. 457, where, for the same reason, "quail'd" has always been misprinted *cool'd*.

⁹ — on the court OF guard AND safety !] Such was Malone's emendation of "the court *and* guard *of* safety" of the old copies, and such we find it in the corr. fo. 1632 : we have, therefore, now no hesitation in adopting this technical military expression.

¹ Iago, who began it ?] In the two 4tos, "it" perhaps accidentally dropped out at the end of the verse : the folio reads, "who began't." As Malone observed, to make out the line it is necessary here, as in some other places, to read "monstrous" as a trisyllable.

² — if partially AFFIN'D, OR LEAGUED in office,] For "affin'd," *i. e.* *related*, see "Troilus and Cressida," Vol. iv. p. 494, and this play, p. 12. The old copies all read "league in office."

For that I heard the clink and fall of swords,
 And Cassio high in oath, which, till to-night,
 I ne'er might say before. When I came back,
 (For this was brief) I found them close together,
 At blow and thrust, even as again they were,
 When you yourself did part them.
 More of this matter can I not report:—
 But men are men; the best sometimes forget.
 Though Cassio did some little wrong to him,
 As men in rage strike those that wish them best,
 Yet, surely, Cassio, I believe, received
 From him that fled some strange indignity,
 Which patience could not pass.

Oth. I know, Iago,
 Thy honesty and love doth mince this matter,
 Making it light to Cassio.—Cassio, I love thee;
 But never more be officer of mine.—

Enter DESDEMONA, attended.

Look, if my gentle love be not rais'd up!—
 I'll make thee an example.

Des. What's the matter³?"

Oth. All's well now, sweeting; come away to bed.—
 Sir, for your hurts, myself will be your surgeon.—
 Lead him off⁴.— [*MONTANO is led off.*]

Iago, look with care about the town,
 And silence those whom this vile brawl distracted.—
 Come, Desdemona; 'tis the soldiers' life,
 To have their balmy slumbers wak'd with strife.

[*Exeunt all but IAGO and CASSIO.*]

Iago. What, are you hurt, lieutenant?

Cas. Ay, past all surgery.

Iago. Marry, heaven forbid!

Cas. Reputation, reputation, reputation! Oh⁵! I have
 lost my reputation. I have lost the immortal part of myself,

³ What's the matter?] The folio, in opposition to the two 4tos, inserts *dear* after "matter," to the injury of the line. In the next line it omits "now," necessary to the metre, and found in both the 4tos: it however regulates the lines somewhat differently.

⁴ Lead him off.] Malone was "persuaded" that these words were a stage-direction: they are in all the old copies as part of the text, and there is no sufficient reason for not continuing them there.

⁵ — REPUTATION! Oh!] This third "reputation," and the following interjection, are from the folio.

and what remains is bestial.—My reputation, Iago, my reputation!

Iago. As I am an honest man, I thought you had received some bodily wound; there is more offence in that⁶, than in reputation. Reputation is an idle and most false imposition; oft got without merit, and lost without deserving: you have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: you are but now cast in his mood, a punishment more in policy than in malice; even so as one would beat his offenceless dog, to affright an imperious lion. Sue to him again, and he's your's.

Cas. I will rather sue to be despised, than to deceive so good a commander, with so light⁷, so drunken, and so indiscreet an officer. Drunk⁸? and speak parrot? and squabble? swagger? swear? and discourse fustian with one's own shadow?—Oh, thou invisible spirit of wine! if thou hast not name to be known by, let us call thee—devil.

Iago. What was he that you followed with your sword? What had he done to you?

Cas. I know not.

Iago. Is't possible?

Cas. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore.—Oh God! that men should put an enemy in their mouths, to steal away their brains! that we should, with joy, revel, pleasure⁹, and applause, transform ourselves into beasts!

Iago. Why, but you are now well enough: how came you thus recovered?

Cas. It hath pleased the devil, drunkenness, to give place to the devil, wrath: one unperfectness shows me another, to make me frankly despise myself.

Iago. Come, you are too severe a moraler. As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen; but, since it is as it is, mend it for your own good.

⁶ — there is more OFFENCE in that,] So both the 4tos: the folio, "there is more sense in that."

⁷ — with so LIGHT,] The folio alone has "with so slight."

⁸ Drunk?] From this word to "one's own shadow" is in the folio, and in the 4to, 1630, but not in the 4to, 1622. By "speak parrot" Cassio means "speak like a parrot"—without sense.

⁹ — PLEASURE,] The folio, *pleasance*, with some other variations of comparatively little importance.

Cas. I will ask him for my place again: he shall tell me, I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! Oh strange!—Every inordinate cup is unblessed, and the ingredient is a devil.

Iago. Come, come; good wine is a good familiar creature, if it be well used: exclaim no more against it. And, good lieutenant, I think, you think I love you.

Cas. I have well approved it, sir.—I drunk!

Iago. You, or any man living, may be drunk at some time, man. I'll tell you what you shall do. Our general's wife is now the general:—I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces¹:—confess yourself freely to her; importune her, she'll help to put you in your place again. She is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness, not to do more than she is requested. This broken joint² between you and her husband entreat her to splinter, and my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

Cas. You advise me well.

Iago. I protest, in the sincerity of love, and honest kindness.

Cas. I think it freely; and, betimes in the morning, I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes, if they check me here.

Iago. You are in the right. Good night, lieutenant; I must to the watch.

Cas. Good night, honest Iago. [Exit CASSIO.]

Iago. And what's he, then, that says I play the villain, When this advice is free I give, and honest, Probal to thinking³, and, indeed, the course To win the Moor again? For 'tis most easy

¹ — and DENOTEMENT of her parts and graces:] It is "*denotement* of her parts and graces" in the folios and 4tos, the misprint of the one having been copied into the other. We formerly were disposed to think *devotement* right, and so printed it: even now we consider it a case of much doubt, but we yield to the reasons in favour of "*denotement*," which originated with Theobald.

² This BROKEN JOINT] "*This brawl*," in the 4to, 1622, only.

³ PROBAL to thinking,] "*Probal*" is a colloquial contraction for *probable*, and although we have not met with it in other writers, words of a corresponding character and form may be pointed out: thus in Painter's "*Palace of Pleasure*," i. 151, we have "*miseral*" for *miserable*, and in B. Rich's "*Dialogue between Mercury and a Soldier*," 1574, Sign. H b. we have "*varial*" for *variable*.

The inclining Desdemona to subdue
 In any honest suit : she's fram'd as fruitful
 As the free elements. And, then, for her
 To win the Moor, — were't to renounce his baptism,
 All seals and symbols of redeemed sin, —
 His soul is so enfetter'd to her love,
 That she may make, unmake, do what she list,
 Even as her appetite shall play the god
 With his weak function. How am I, then, a villain,
 To counsel Cassio to this parallel course,
 Directly to his good ? Divinity of hell !
 When devils will their blackest sins put on,
 They do suggest ⁴ at first with heavenly shows,
 As I do now ; for whiles this honest fool
 Plies Desdemona to repair his fortunes,
 And she for him pleads strongly to the Moor,
 I'll pour this pestilence into his ear, —
 That she repeals him ⁵ for her body's lust ;
 And, by how much she strives to do him good,
 She shall undo her credit with the Moor :
 So will I turn her virtue into pitch,
 And out of her own goodness make the net,
 That shall enmesh them all ⁶. — How now, Roderigo !

Enter RODERIGO.

Rod. I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent : I have been to-night exceedingly well cudgelled ; and, I think, the issue will be — I shall have so much experience for my pains, and so, with no money at all, and a little more wit, return again to Venice ⁷.

Iago. How poor are they, that have not patience !

⁴ They do SUGGEST] *i. e.* *Tempt.* We have already had the word so frequently in this sense, that it is not necessary to refer to particular passages. To "put on," in the previous line, means, as many times before, to *instigate*.

⁵ That she REPEALS him] *i. e.* *Recalls* him ; its etymological sense. To "repeal" a statute is to *recall* it.

⁶ That shall ENMESH them all.] The folio, for "enmesh," has *en-mash* ; but the sense corrects the literal misprint.

⁷ — and so, with no money at all, and a little more wit, return AGAIN to Venice.] Most modern editors omit "again," with a view, we suppose, of correcting an imaginary pleonasm by Shakespeare. In the 4to, 1622, the passage runs as follows :—" I shall have so much experience for my pains as that comes to, and no money at all, and with that wit return to Venice."

What wound did ever heal, but by degrees?
 Thou know'st, we work by wit, and not by witchcraft;
 And wit depends on dilatory time.
 Does 't not go well? Cassio hath beaten thee,
 And thou by that small hurt hast cashier'd Cassio.
 Though other things grow fair against the sun,
 Yet fruits that blossom first will first be ripe:
 Content thyself a while.—By the mass, 'tis morning⁸;
 Pleasure and action make the hours seem short.
 Retire thee; go where thou art billeted:
 Away, I say; thou shalt know more hereafter:
 Nay, get thee gone. [*Exit* ROD.] Two things are to be done.
 My wife must move for Cassio to her mistress;
 I'll set her on:
 Myself, the while⁹, to draw the Moor apart,
 And bring him jump¹ when he may Cassio find
 Soliciting his wife.—Ay, that's the way:
 Dull not device by coldness and delay. [*Exit.*]

ACT III. SCENE I.

Before the Castle.

Enter CASSIO, and some *Musicians*.

Cas. Masters, play here, I will content your pains:
 Something that's brief; and bid good-morrow, general. [*Music.*]

Enter Clown.

Clow. Why, masters, have your instruments been in Naples,
 that they squeak i' the nose thus²?

1 *Mus.* How, sir, how?

⁸ BY THE MASS, 'tis morning;] The folio has *In troth* for "By the mass."

⁹ Myself, THE while,] All the old copies read, "a while," but Theobald's slight alteration was at least judicious, if not necessary.

¹ And bring him JUMP] *i. e.* Exactly, at the precise moment: the corr. fo. 1632 has *where* for "when," but it is probably wrong, since Iago is adverting more to time, than to place.

² — that they SQUEAK i' the nose thus?] "*Speak* in the nose" in the folios and 4tos, and perhaps rightly, but the corr. fo. 1632 has "squeak" for *speak*; and recollecting that the turning of the letter *p* would make the chief difference, we

Clo. Are these, I pray you, called wind instruments?

1 *Mus.* Ay, marry, are they, sir.

Clo. Oh! thereby hangs a tail.

1 *Mus.* Whereby hangs a tale, sir?

Clo. Marry, sir, by many a wind instrument that I know. But, masters, here's money for you; and the general so likes your music, that he desires you, for love's sake³, to make no more noise with it.

1 *Mus.* Well, sir, we will not.

Clo. If you have any music that may not be heard, to't again; but, as they say, to hear music the general does not greatly care.

1 *Mus.* We have none such, sir.

Clo. Then put up your pipes in your bag, for I'll away. Go; vanish into air⁴; away! [*Exeunt Musicians.*]

Cas. Dost thou hear, mine honest friend?

Clo. No, I hear not your honest friend; I hear you.

Cas. Pr'ythee, keep up thy quilllets. There's a poor piece of gold for thee. If the gentlewoman that attends the general's wife⁵ be stirring, tell her there's one Cassio entreats her a little favour of speech: wilt thou do this?

Clo. She is stirring, sir: if she will stir hither, I shall seem so to notify⁶ unto her. [*Exit.*]

Enter IAGO.

Cas. Do, good my friend⁷.—In happy time, Iago.

consider it more than likely that the true word is "squeak." Mr. Singer prints "squeak," without assigning as his reason the emendation in the corr. fo. 1632, and perhaps he relied merely upon his own conjecture. The allusion is to the disorder imputed to Naples, which was apt to attack the nose, and to which Shakespeare has elsewhere alluded: see "*Troilus and Cressida*," A. ii. sc. 3, Vol. iv. p. 517.

³ — for love's sake,] So the folio, 1623, and the 4to, 1630: the 4to, 1622, "of all loves," which was an expression of the time, used by Shakespeare in "*The Merry Wives of Windsor*," A. ii. sc. 2. "For love's sake" affords an explanation of the idiom of *all loves*.

⁴ — into air;] These two words are not in the 4to, 1622, but in both the other old authorities.

⁵ — that attends the general's WIFE] "That attends the general" in the folio, 1623; but amended so as to accord with the 4tos. in the corr. fo. 1632.

⁶ — I shall seem so to notify] "So" is from the corr. fo. 1632; and as the same emendation is made in Mr. Singer's copy of the second folio (which luckily saved him the vexation of accepting the change from our corr. fo. 1632, with or without acknowledgment), he adopts it. We are glad of this confirmation of what was mentioned in 1853 in our Vol. of "*Notes and Emendations*," p. 473.

⁷ Do, good my friend.] These words are in both 4tos, but were left out in the

Iago. You have not been a-bed, then?

Cas. Why, no; the day had broke
Before we parted. I have made bold, Iago,
To send in to your wife: my suit to her
Is, that she will to virtuous Desdemona
Procure me some access.

Iago. I'll send her to you presently;
And I'll devise a mean to draw the Moor
Out of the way, that your converse and business
May be more free.

[*Exit.*

Cas. I humbly thank you for't. I never knew
A Florentine more kind and honest⁸.

Enter EMILIA.

Emil. Good morrow, good lieutenant: I am sorry
For your displeasure; but all will soon be well⁹.
The general, and his wife, are talking of it,
And she speaks for you stoutly: the Moor replies,
That he you hurt is of great fame in Cyprus,
And great affinity, and that in wholesome wisdom
He might not but refuse you; but, he protests, he loves you,
And needs no other suitor but his likings
To take the safest occasion by the front¹,
To bring you in again.

Cas. Yet, I beseech you,—
If you think fit, or that it may be done,—
Give me advantage of some brief discourse
With Desdemona alone².

Emil. Pray you, come in:

folio. The speeches which immediately follow are somewhat differently regulated in the old copies.

⁸ ——— I never knew

A Florentine more kind and honest.] Cassio could not mean to call Iago a Florentine, because he knew he was a Venetian, as is evident from several parts of this tragedy, but merely to say that he, Cassio, never knew even one of his own countrymen more kind and honest.

⁹ — all will soon be well.] "All will *sure* be well," in the folio only.

¹ To take the safest occasion by the front,] This line is excluded from the folio, but is found in the two 4tos. "Safest" must be pronounced *saf'st*.

² With *DESDEMONA* alone.] The folio here, as in some other places, perhaps for the sake of the verse, prints the name *Desdemon*. The abbreviation is, in fact, not at all necessary here, for one vowel melts into another, and the line can hardly be read otherwise than in the time of ten syllables. Elsewhere the case is sometimes different in this respect (see p. 64), but *Desdemon* seems seldom or never absolutely required by the measure.

I will bestow you where you shall have time
To speak your bosom freely.

Cas.

I am much bound to you³.

[*Exeunt.*]

SCENE II.

A Room in the Castle.

Enter OTHELLO, IAGO, and Gentlemen.

Oth. These letters give, Iago, to the pilot,
And by him do my duties to the state⁴:
That done, I will be walking on the works;
Repair there to me.

Iago.

Well, my good lord; I'll do't.

Oth. This fortification, gentlemen,—shall we see't?

Gent. We wait upon your lordship.

[*Exeunt.*]

SCENE III.

Before the Castle.

Enter DESDEMONA, CASSIO, and EMILIA.

Des. Be thou assur'd, good Cassio, I will do
All my abilities in thy behalf.

Emil. Good madam, do: I know it grieves my husband,
As if the case were his⁵.

Des. Oh! that's an honest fellow.—Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.

Cas.

Bounteous madam,
Whatever shall become of Michael Cassio,
He's never any thing but your true servant.

³ I am much bound to you.] This speech is wanting in the 4to, 1622.

⁴ — to the STATE:] The folio alone reads "to the Senate."

⁵ As if the CASE were his.] So the 4tos: the folio has *warrant* for "know," and *cause* for "case." In Desdemona's next speech, the folio alone reads "*I know't*, I thank you."

Des. Oh, sir! I thank you. You do love my lord;
You have known him long, and be you well assur'd,
He shall in strangeness stand no farther off
Than in a politic distance.

Cas. Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and waterish diet,
Or breed itself so out of circumstance,
That, I being absent, and my place supplied,
My general will forget my love and service.

Des. Do not doubt that: before Emilia here,
I give thee warrant of thy place. Assure thee,
If I do vow a friendship, I'll perform it
To the last article: my lord shall never rest;
I'll watch him tame⁶, and talk him out of patience;
His bed shall seem a school, his board a shrift;
I'll intermingle every thing he does
With Cassio's suit. Therefore, be merry, Cassio;
For thy solicitor shall rather die,
Than give thy cause away.

Enter OTHELLO and IAGO, at a distance.

Emil. Madam, here comes my lord.

Cas. Madam, I'll take my leave.

Des. Why, stay, and hear me speak.

Cas. Madam, not now: I am very ill at ease,
Unfit for mine own purpose.

Des. Well, do your discretion.

[*Exit CASSIO.*

Iago. Ha! I like not that.

Oth. What dost thou say?

Iago. Nothing, my lord: or if—I know not what.

Oth. Was not that Cassio parted from my wife?

Iago. Cassio, my lord? No, sure; I cannot think it,
That he would steal away⁷, so guilty-like,
Seeing you coming.

Oth. I do believe 'twas he.

Des. How, now, my lord!
I have been talking with a suitor here,

⁶ I'll watch him TAME,] *i. e.* Keep him awake, like a hawk, until he is tame.
So, in a line quoted by Steevens from Sir W. Davenant's "Just Italian:"—

"They've watch'd my hardy violence so tame."

⁷ — would STEAL away] "Sneak away," in the 4to, 1622, only.

A man that languishes in your displeasure.

Oth. Who is't you mean?

Des. Why, your lieutenant Cassio. Good, my lord,
If I have any grace, or power to move you,
His present reconciliation take;
For if he be not one that truly loves you,
That errs in ignorance, and not in cunning,
I have no judgment in an honest face.
I pr'ythee, call him back.

Oth. Went he hence now?

Des. Ay, sooth; so humbled,
That he hath left part of his grief with me,
To suffer with him⁸. Good love, call him back.

Oth. Not now, sweet Desdemona; some other time.

Des. But shall't be shortly?

Oth. The sooner, sweet, for you.

Des. Shall't be to-night at supper?

Oth. No, not to-night.

Des. To-morrow dinner then?

Oth. I shall not dine at home:

I meet the captains at the citadel.

Des. Why then, to-morrow night; or Tuesday morn;
On Tuesday noon⁹, or night; on Wednesday morn:
I pr'ythee, name the time, but let it not
Exceed three days: in faith, he's penitent;
And yet his trespass, in our common reason,
(Save that, they say, the wars must make examples
Out of our best) is not almost a fault
T' incur a private check. When shall he come?
Tell me, Othello: I wonder in my soul,
What you could ask me that I should deny,
Or stand so mammering on¹. What! Michael Cassio,
That came a wooing with you, and so many a time,

⁸ To suffer with him:] The reading of the folio, and of the 4to, 1630: the 4to, 1622, "I suffer with him." In the next line Desdemona is abbreviated to *Desdemon* in the folio, but it is Desdemona in the 4to, 1622.

⁹ On Tuesday noon,] Both 4tos. have "On Tuesday morn," which must be an error, as "Tuesday morn" is mentioned in the preceding line. Lower down in this speech every old copy reads "Out of *her* best," a misprint for "out of *our* best," as appears by the corr. fo. 1632.

¹ — so MAMMERING ON.] This is the word in the folio and 4to, 1630: the 4to, 1622, has *muttering*. "Mammering" was a word in common use, meaning doubting or hesitating: in Drant's "Horace," 1567, as Steevens showed, we have "then *mammering* he doth doute,"—perhaps, muttering while doubting.

When I have spoke of you dispraisingly,
Hath ta'en your part, to have so much to do
To bring him in! Trust me², I could do much,—

Oth. Pr'ythee, no more: let him come when he will,
I will deny thee nothing.

Des. Why, this is not a boon;
'Tis as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm,
Or sue to you to do a peculiar profit
To your own person: nay, when I have a suit
Wherein I mean to touch your love indeed,
It shall be full of poize and difficult weight³,
And fearful to be granted.

Oth. I will deny thee nothing:
Whereon, I do beseech thee, grant me this,
To leave me but a little to myself.

Des. Shall I deny you? no. Farewell, my lord.

Oth. Farewell, my Desdemona: I'll come to thee straight.

Des. Emilia, come.—Be it as your fancies teach you;
Whate'er you be, I am obedient. [*Exit, with EMILIA.*]

Oth. Excellent wretch⁴! Perdition catch my soul,
But I do love thee, and when I love thee not,
Chaos is come again.

Iago. My noble lord,—

Oth. What dost thou say, Iago?

Iago. Did Michael Cassio, when you woo'd my lady,
Know of your love?

Oth. He did, from first to last: why dost thou ask?

Iago. But for a satisfaction of my thought;
No farther harm.

Oth. Why of thy thought, Iago?

Iago. I did not think, he had been acquainted with her.

Oth. Oh, yes; and went between us very oft.

Iago. Indeed?

Oth. Indeed! ay, indeed:—discern'st thou aught in that?
Is he not honest?

² TRUST ME,] The 4to, 1622, *By'r Lady*, which may have been objected to by the Master of the Revels.

³ — and DIFFICULT WEIGHT,] The 4to, 1622, alone has *difficulty* for "difficult weight." Lower down the folio misprints *he* for "you," in "when you woo'd my lady," which makes nonsense of the passage.

⁴ EXCELLENT WRETCH!] A term of endearment and not of reproach, used also by Davenant in his "Cruel Brother." Such words are resorted to, when those implying love, admiration, and delight seem inadequate.

Iago. Honest, my lord?

Oth. Honest? ay, honest.

Iago. My lord, for aught I know.

Oth. What dost thou think?

Iago. Think, my lord?

Oth. Think, my lord!

By heaven, he echoes me⁵,
As if there were some monster in his thought
Too hideous to be shown.—Thou dost mean something.
I heard thee say but now,—thou lik'dst not that,
When Cassio left my wife: what didst not like?
And, when I told thee, he was of my counsel
In my whole course of wooing, thou criedst, "Indeed!"
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible conceit⁶. If thou dost love me,
Show me thy thought.

Iago. My lord, you know I love you.

Oth. I think, thou dost;

And,—for I know thou art full of love and honesty,
And weigh'st thy words before thou giv'st them breath,—
Therefore, these stops of thine fright me the more;
For such things, in a false disloyal knave,
Are tricks of custom; but in a man that's just,
They are close delations⁷, working from the heart,
That passion cannot rule.

Iago. For Michael Cassio,

I dare be sworn⁸,—I think that he is honest.

Oth. I think so too.

Iago. Men should be what they seem;

⁵ By HEAVEN, he echoes me,] Thus the 4to, 1622: the folio, tamely and flatly (perhaps in compliance with the correction of the Master of the Revels), "*Alas! he echoes me;*" and the 4to, 1630, "*Why dost thou echo me?*" The 4to, 1622, has also consistently, "*his thought,*" in the next line. Lower down, the folio misprints "In my whole course of wooing" (as it is given in both 4tos), "*Of my whole course,*" &c. It is "In my whole course" in the corr. fo. 1632.

⁶ Some horrible CONCEIT.] The 4to, 1622, alone reads "*horrible counsel.*"

⁷ They are CLOSE DELATIONS,] The word *denotements* stands in the 4to, 1622, for "delations" of the folio, and of the 4to, 1630. "Delations" are *accusations* or *informations*, and in this sense Ben Jonson uses the verb to *delate* in his "*Volpone,*" A. ii. sc. 3,

"Yet, if I do it not, they may *delate*
My slackness to my patron."

The second folio misprints "close" *cold*, in the same line.

⁸ I dare BE SWORN,] The 4to, 1622, poorly, "I dare *presume.*"

Or, those that be not, would they might seem none!

Oth. Certain, men should be what they seem.

Iago. Why, then, I think Cassio's an honest man.

Oth. Nay, yet there's more in this.

I pray thee, speak to me as to thy thinkings,
As thou dost ruminate; and give thy worst of thoughts
The worst of words.

Iago. Good my lord, pardon me:
Though I am bound to every act of duty,
I am not bound to that all slaves are free to⁹.
Utter my thoughts? Why, say, they are vile and false,—
As where's that palace, whereinto foul things
Sometimes intrude not? who has a breast so pure,
But some uncleanly apprehensions
Keep leets, and law-days¹⁰, and in session sit
With meditations lawful?

Oth. Thou dost conspire against thy friend, Iago,
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.

Iago. I do beseech you,—
Though I, perchance, am vicious in my guess,
(As, I confess, it is my nature's plague
To spy into abuses, and oft my jealousy¹
Shapes faults that are not)—that your wisdom yet²,
From one that so imperfectly conceits,
Would take no notice; nor build yourself a trouble
Out of his scattering and unsure observance.

⁹ I am not bound to that all slaves are free to.] The folio misprints the line thus corruptly:—

“I am not bound to that: All slaves are free.”

The two 4tos. agree in our text.

¹⁰ Keep LEETS, and LAW-DAYS,] Steevens has the following note, “*Leets* and *law-days*, are synonymous terms: “*Leet* (says Jacob, in his *Law Dictionary*) is otherwise called a *law-day*.” They are there explained to be courts, or meetings of the hundred, “to certify the king of the good manners, and government, of the inhabitants,” and to inquire of all offences that are not capital. The poet's meaning will now be plain: “who has a breast so little apt to form ill opinions of others, but that foul suspicion will sometimes mix with his fairest and most candid thoughts, and erect a court in his mind, to inquire of the offences apprehended?” The folio, 1623, above, has *Wherein* for “But some.”

¹ — and oft my jealousy] So both the 4tos: the folio *of* for “oft,” probably a mere typographical error.

² — that your wisdom YET,] The folio omits “yet,” found in the 4to, 1630, and completing the line: it had probably dropped out at the end of the verse. The 4to, 1622, “I entreat you, then.” In the next line it has *conjects* for “conceits” of the folio, and 4to, 1630.

It were not for your quiet, nor your good,
Nor for my manhood, honesty, or wisdom³,
To let you know my thoughts.

Oth. What dost thou mean?

Iago. Good name, in man, and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse, steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he, that filches from me my good name,
Robs me of that, which not enriches him,
And makes me poor indeed.

Oth. By heaven, I'll know thy thoughts.

Iago. You cannot, if my heart were in your hand;
Nor shall not, whilst 'tis in my custody.

Oth. Ha!

Iago. Oh! beware, my lord, of jealousy;
It is the green-ey'd monster, which doth make
The meat it feeds on⁴: that cuckold lives in bliss,
Who, certain of his fate, loves not his wronger;
But, oh! what damned minutes tells he o'er,
Who dotes, yet doubts; suspects, yet fondly loves⁵!

Oth. Oh misery!

Iago. Poor and content is rich, and rich enough;

³ — honesty, or wisdom,] The folio alone has "honesty and wisdom." For Othello's next speech, "What dost thou mean?" which completes the line, the 4to, 1622, has only the exclamation "Zounds!"

⁴ — which doth MAKE

The meat it feeds on:] The old copies, including the second 4to, have "which doth *mock*," &c.; Sir Thomas Hanmer substituted "make," and that reading has since been generally adopted; though Warburton would justify *mock*, on the ground that it is to be taken in the sense of *loath*, which Johnson denies. *Mock* was of old spelt with a final *e*, and so it is printed in the two 4tos. and in the folio, and nothing could be much easier than for a compositor to misread "make" *mocke*. The sense seems indisputably to require "make," viz. that jealousy creates food for itself; and so strongly did Southern feel this, that in his copy of the fourth folio he altered *mock* to "make," in his own handwriting: such, too, is the emendation in the corr. fo. 1632. We have no difficulty, therefore, in treating *mocke* as a mere error of the press. It is to be observed, that the 4to, 1630, reads "It is a green-ey'd monster," contrary to the two other ancient authorities, and Southern concurred in this change of the text; but as the alteration does not to us appear necessary, nor even judicious, we adhere to the word in the first 4to. and first folio.

⁵ — yet FONDLY loves!] It is "yet *strongly* loves" in both the 4tos, and "soundly loves" in the folio, 1623, though some modern editors assert that it is "fondly loves." This is a mistake, yet there is little or no doubt that *soundly* was a misprint for "fondly:" the emendation in the corr. fo. 1632, is "fondly" for *soundly*, and Mr. Singer's folio, 1632, fortunately has the same alteration. We do not hesitate, therefore, to print "fondly loves."

But riches, fineless, is as poor as winter
To him that ever fears he shall be poor.—
Good heaven, the souls of all my tribe defend
From jealousy!

Oth. Why? why is this?
Think'st thou, I'd make a life of jealousy,
To follow still the changes of the moon
With fresh suspicions? No: to be once in doubt,
Is once to be resolv'd⁶. Exchange me for a goat,
When I shall turn the business of my soul
To such exsufflicate and blown surmises⁷,
Matching thy inference. 'Tis not to make me jealous,
To say—my wife is fair, feeds well, loves company,
Is free of speech, sings, plays, and dances well⁸;
Where virtue is, these are more virtuous:
Nor from mine own weak merits will I draw
The smallest fear, or doubt of her revolt;
For she had eyes, and chose me: no, Iago;
I'll see, before I doubt; when I doubt, prove;
And, on the proof, there is no more but this,
Away at once with love, or jealousy.

Iago. I am glad of it⁹; for now I shall have reason
To show the love and duty that I bear you
With franker spirit: therefore, as I am bound,
Receive it from me. I speak not yet of proof.
Look to your wife; observe her well with Cassio:
Wear your eye—thus, not jealous, nor secure:
I would not have your free and noble nature
Out of self-bounty be abus'd; look to't.
I know our country disposition well:
In Venice they do let heaven see the pranks
They dare not show their husbands; their best conscience

⁶ IS ONCE to be resolv'd.] The folio reads merely, "Is to be resolv'd," with much loss of force and meaning; but "once" is added (perhaps from the 4tos.) in the margin of the corr. fo. 1632.

⁷ To such EXSUFFLICATE and blown surmises,] The meaning of "exsufflicate" is more obvious than its etymology; and if we had any difficulty, it would be removed, perhaps, by the additional epithet "blown" (*blow'd* in the folio). "Exsufflicate" is one of the words, the origin of which must not be traced with too much lexicographical curiosity. See Richardson's Dictionary.

⁸ — and dances WELL;] The line is clearly incomplete as it stands in the folio, without "well," which is found in both the 4to. impressions. Southern's ear was sensible of the deficiency, and he added the word in MS. in his copy of the folio, 1685,—from what authority does not appear, possibly, recitation.

⁹ I am glad of IT;] So both the 4tos: the folio, "I am glad of *this*."

Is, not to leav't undone, but keep't unknown¹.

Oth. Dost thou say so?

Iago. She did deceive her father, marrying you;
And, when she seem'd to shake, and fear your looks,
She lov'd them most.

Oth. And so she did.

Iago. Why, go to, then;
She that, so young, could give out such a seeming,
To seal her father's eyes up, close as oak,—
He thought, 'twas witchcraft.—But I am much to blame;
I humbly do beseech you of your pardon,
For too much loving you.

Oth. I am bound to thee for ever.

Iago. I see, this hath a little dash'd your spirits.

Oth. Not a jot, not a jot.

Iago. Trust me, I fear it has.
I hope, you will consider what is spoke
Comes from my love.—But, I do see you are mov'd:—
I am to pray you, not to strain my speech
To grosser issues, nor to larger reach,
Than to suspicion.

Oth. I will not.

Iago. Should you do so, my lord,
My speech should fall into such vile success
As my thoughts aim not at². Cassio's my worthy friend.
My lord, I see you are mov'd.

Oth. No, not much mov'd.—
I do not think but Desdemona's honest.

Iago. Long live she so; and long live you to think so!

Oth. And yet, how nature, erring from itself,—

Iago. Ay, there's the point:—as,—to be bold with you,—
Not to affect many proposed matches,
Of her own clime, complexion, and degree,
Whereto, we see, in all things nature tends.
Foh! one may smell in such a will most rank,
Foul disproportion, thoughts unnatural.—
But pardon me; I do not in position

¹ Is, not to LEAVE'T undone, but KEEP'T unknown.] So the folio, and the 4to, 1630: the 4to, 1622, has *leave* and *keep*, and in the preceding line it omits the material word "not."

² As my thoughts AIM not AT.] This is the reading of both 4tos: the folio, "*Which* my thoughts *aim'd* not." The 4to, 1622, has "*trusty* friend" for "*worthy* friend" of the folio, and 4to, 1630.

Distinctly speak of her³, though I may fear,
Her will, recoiling to her better judgment,
May fall to match you with her country forms,
And happily repent⁴.

Oth. Farewell, farewell.

If more thou dost perceive, let me know more :
Set on thy wife to observe. Leave me, Iago.

Iago. My lord, I take my leave.

[*Going.*

Oth. Why did I marry ?—This honest creature, doubtless,
Sees and knows more, much more, than he unfolds.

Iago. My lord, I would, I might entreat your honour⁵

[*Returning.*

To scan this thing no farther ; leave it to time.
Although 'tis fit⁶ that Cassio have his place,
(For, sure, he fills it up with great ability)
Yet if you please to hold him off a while,
You shall by that perceive him and his means :
Note, if your lady strain his entertainment
With any strong or vehement importunity ;
Much will be seen in that. In the mean time,
Let me be thought too busy in my fears,
(As worthy cause I have to fear I am)
And hold her free, I do beseech your honour.

Oth. Fear not my government.

Iago. I once more take my leave.

[*Exit.*

Oth. This fellow's of exceeding honesty,
And knows all qualities⁷ with a learned spirit
Of human dealings : if I do prove her haggard⁸,

³ ——— I do not in POSITION

Distinctly speak of her,] The corr. fo. 1632 tells us to read *suspicion* for "position ;" but if *suspicion* were the word, we should be inclined to think that "not" had also been misprinted for *but*, the meaning of Iago then being, "I *but* speak of her distinctly in *suspicion*." We do not feel justified in recommending an alteration of the text.

⁴ And HAPPILY repent.] "Happily" here, of course, means *perhaps*, and ought properly to have been spelt *haply* ; but a word of three syllables was required by the line. The second "farewell" is from the folio.

⁵ My lord, I would, I might entreat your honour] In the 4to, 1622, this line is absurdly made the conclusion of Othello's speech.

⁶ Although 'tis fit] So the folio : the 4to, 1622, "Tho' it be fit ;" and the 4to, 1630, "And though 'tis fit." In the next line but one the folio omits the necessary word "hold."

⁷ And knows all QUALITIES] So the 4tos, but in the folios "qualities" became *quantities* : in the corr. fo. 1632 "qualities" is restored to its place.

⁸ — if I do prove her HAGGARD,] A "haggard" is a *wild*, and, as Johnson truly says, an *unreclaimed* hawk. See Vol. ii. pp. 40. 634. In Sir T. Browne's

Though that her jesses were my dear heart-strings⁹,
 I'd whistle her off, and let her down the wind,
 To prey at fortune¹. Haply, for I am black,
 And have not those soft parts of conversation
 That chamberers have; or, for I am declin'd
 Into the vale of years;—yet that's not much:—
 She's gone; I am abus'd; and my relief
 Must be to loath her. Oh curse of marriage!
 That we can call these delicate creatures our's,
 And not their appetites. I had rather be a toad,
 And live upon the vapour of a dungeon,
 Than keep a corner in the thing I love
 For others' uses. Yet, tis the plague of great ones;
 Prerogativ'd are they less than the base;
 'Tis destiny unshunnable, like death:
 Even then this forked plague is fated to us,
 When we do quicken. Desdemona comes²:

Enter DESDEMONA and EMILIA.

If she be false, oh! then heaven mocks itself.—
 I'll not believe it.

Des. How now, my dear Othello!
 Your dinner and the generous islanders,
 By you invited, do attend your presence.

Oth. I am to blame.

Des. Why is your speech so faint? are you not well?

Oth. I have a pain upon my forehead here.

Des. Faith, that's with watching; 'twill away again:

Religio Medici, sect. 10, we read,—“Thus I teach my *haggard* and *unreclaimed* reason to stoop to the lure of faith.”

⁹ Though that her *JESSES* were my dear heart-strings,] “Jesses,” Hanmer correctly tells us, were short straps of leather tied about the foot of a hawk, by which she was held on the fist.

¹ I'd whistle her off, and let her down the wind,

To prey at fortune.] The falconers, Johnson observes, always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If, therefore, a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*.

² *DESDEMONA* comes:] Our text, here and in the next line, is that of both the 4tos: the folio has,

“*Look where she comes:*

If she be false, heaven mock'd itself.”

This is evidently wrong. Afterwards, in the question, “Why is your speech so faint?” we also follow the 4tos: the folio gives it, “Why do you speak so faintly?” another reading injurious to the measure.

Let me but bind it hard, within this hour

[*Offering to bind his head*³.

It will be well.

Oth. Your napkin is too little;

[*The napkin falls to the ground.*

Let it alone. Come, I'll go in with you.

Des. I am very sorry that you are not well.

[*Exeunt OTH. and DES.*

Emil. I am glad I have found this napkin. [*Taking it up.*

This was her first remembrance from the Moor:

My wayward husband hath a hundred times

Woo'd me to steal it; but she so loves the token,

(For he conjur'd her she should ever keep it)

That she reserves it evermore about her,

To kiss, and talk to. I'll have the work ta'en out⁴,

And giv't Iago: what he will do with it,

Heaven knows, not I;

I nothing, but to please his fantasy⁵.

Enter IAGO.

Iago. How now! what do you here alone?

Emil. Do not you chide, I have a thing for you.

Iago. A thing for me⁶?—it is a common thing—

Emil. Ha?

Iago. To have a foolish wife.

Emil. Oh! is that all? What will you give me now

For that same handkerchief?

Iago. What handkerchief?

Emil. What handkerchief!

³ Offering to bind his head.] This and other stage-directions in this part of the scene are deficient in all the old copies: "Offering to bind his head" is a MS. note in the corr. fo. 1632. We may suppose that while Desdemona is offering to bind Othello's head, and Othello telling her to "let it alone," the handkerchief falls to the ground, and Emilia immediately afterwards takes it up.

⁴ I'll have the work TA'EN OUT,] "Ta'en out," in the phraseology of the time, meant *copied* out, not *picked* out. So in Middleton's "Women Beware Women,"
"She intends

To take out other works in a new sampler;"

a passage which the Rev. Mr. Dyce (Middleton's Works, Vol. iv. p. 520) has not thought it necessary to illustrate, not recollecting, perhaps, this passage in Shakespeare, to which it so accurately applies.

⁵ I nothing, but to please his fantasy.] Thus the folio, and the 4to, 1630: the 4to, 1622, reads, "I nothing *know*, but for his fantasy."

⁶ A thing for me?] The folio alone makes the line of twelve syllables, by reading, "You have a thing for me? It is a common thing."

Why, that the Moor first gave to Desdemona;
That which so often you did bid me steal.

Iago. Hast stolen it from her?

Emil. No, 'faith: she let it drop by negligence;
And, to th' advantage, I, being here, took't up.
Look, here it is.

Iago. A good wench; give it me.

Emil. What will you do with't, that you have been so
earnest
To have me filch it?

Iago. Why, what's that to you?

[*Snatching it.*

Emil. If it be not for some purpose of import,
Give't me again: poor lady! she'll run mad,
When she shall lack it.

Iago. Be not acknown on't'; I have use for it.
Go; leave me.

[*Exit EMILIA.*

I will in Cassio's lodging lose this napkin,
And let him find it: trifles, light as air,
Are to the jealous confirmations strong
As proofs of holy writ. This may do something.
The Moor already changes with my poison⁷:
Dangerous conceits are in their natures poisons,
Which at the first are scarce found to distaste;
But with a little act upon the blood⁸,
Burn like the mines of sulphur.—I did say so:—

Enter OTHELLO, at a distance.

Look, where he comes! Not poppy, nor mandragora¹,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday.

⁷ Be not ACKNOWLEDG on't;] So the folio: the 4to, 1630, has the word "acknowledg" also, but with the addition of "you,"—"Be not *you* acknowledg on't." The 4to, 1622, reads, "Be not you known on't." The meaning of course is, "Be not acquainted with it—know nothing about it."

⁸ The Moor already changes with my poison:] This line, which is in the folio, and in the 4to, 1630, is not in the 4to, 1622.

⁹ — ACT upon the blood,] The 4to, 1622, alone reads *art* for "act," and in the next line, *minds* for "mines."

¹ — NOR MANDRAGORA,] The "mandragora," or *mandrake*, has a soporific quality, and the ancients, says Steevens, used it when they wanted an opiate of the most powerful kind. In "Antony and Cleopatra," A. i. sc. 6, the heroine exclaims, "Give me to drink mandragora," &c.

Oth. [*Coming forward.*] Ha! ha! false to me? to me?²

Iago. Why, how now, general! no more of that.

Oth. Avaunt! be gone! thou hast set me on the rack.—

I swear, 'tis better to be much abus'd,
Than but to know't a little.

Iago. How now, my lord!

Oth. What sense had I of her stolen hours of lust?

I saw it not, thought it not, it harm'd not me:

I slept the next night well, was free and merry³;

I found not Cassio's kisses on her lips.

He that is robb'd, not wanting what is stolen,

Let him not know't, and he's not robb'd at all.

Iago. I am sorry to hear this.

Oth. I had been happy, if the general camp,

Pioneers and all, had tasted her sweet body,

So I had nothing known. Oh! now, for ever,

Farewell the tranquil mind; farewell content:

Farewell the plumed troop⁴, and the big wars,

That make ambition virtue: oh, farewell!

Farewell the neighing steed, and the shrill trump,

The spirit-stirring drum, the ear-piercing fife,

The royal banner, and all quality,

Pride, pomp, and circumstance of glorious war!

And oh! you mortal engines, whose rude throats⁵

Th' immortal Jove's dread clamours counterfeit,

Farewell! Othello's occupation's gone.

Iago. Is it possible?—My lord,—

² — to me?] This expressive repetition, "to me?" is in the two 4tos, but not in the folio. In the previous line, "ow'dst" is *ownedst*, a sense of the verb "owe," of which we have had so many previous examples, that it is unnecessary here to do more than refer to them.

³ I slept the next night well, was free and merry;] So the perfect line stands in the 4tos. of 1622 and 1630: the folio absurdly thrusts the words *fed well* into the middle of it,

"I slept the next night well, *fed well*, was free and merry" as if Othello meant to say that he had *fed well* in the night, while he was "free and merry," a corruption of the verse for which however it is not difficult to account. In the first line of this speech, the folio, 1623, has *in* for "of," "What sense had I *in* her stolen hours of lust;" but, as we have several times remarked, the use of prepositions in the time of Shakespeare was much more arbitrary than at present. Both the 4tos. have "of."

⁴ Farewell the plumed TROOP,] Thus the 4tos, 1622 and 1630: the folio "plumed *troops*." So generally attentive was the old corrector of the folio, 1632, even to minute mistakes, that he strikes out the *s* at the end of *troops*.

⁵ — whose RUDE throats] The two 4tos. read "*wide* throats," and in the next line *great* for "dread."

Oth. Villain, be sure thou prove my love a whore;
Be sure of it: give me the ocular proof,

[*Seizing him by the throat.*]

Or, by the worth of mine eternal soul⁶,
Thou hadst been better have been born a dog,
Than answer my wak'd wrath.

Iago. Is it come to this?

Oth. Make me to see't; or, at the least, so prove it,
That the probation bear no hinge, nor loop,
To hang a doubt on, or woe upon thy life!

Iago. My noble lord,—

Oth. If thou dost slander her, and torture me,
Never pray more: abandon all remorse;
On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amaz'd,
For nothing canst thou to damnation add,
Greater than that.

[*Releasing Iago*].

Iago. Oh grace! Oh heaven defend me⁸!

Are you a man? have you a soul, or sense?—
God be wi' you; take mine office.—Oh wretched fool,
That liv'st to make thine honesty a vice!—
Oh monstrous world! Take note, take note, oh world!
To be direct and honest is not safe.—
I thank you for this profit; and, from hence,
I'll love no friend, since love breeds such offence.

Oth. Nay, stay.—Thou shouldst be honest.

Iago. I should be wise; for honesty's a fool,
And loses that it works for.

Oth. By the world⁹,
I think my wife be honest, and think she is not;
I think that thou art just, and think thou art not.
I'll have some proof: her name, that was as fresh
As Dian's visage, is now begrim'd and black
As mine own face, If there be cords, or knives,
Poison, or fire, or suffocating streams,

⁶ — of MINE eternal soul;] The folio has "mine," the 4to, 1630, *my*: the 4to, 1622, "*man's* eternal soul."

⁷ Releasing Iago.] Modern, as well as ancient, editors never released Iago.

⁸ — Oh heaven DEFEND me!] The folio substitutes "*forgive* me" for "defend me" of both the 4tos.

⁹ By the world,] This speech is not in the 4to, 1622: our text is that of the 4to, 1630, which agrees with the folio, excepting that the former corrects an error of the latter by reading "her name" for "*my* name." It is amended to "her name" in the corr. fo. 1632.

I'll not endure it.—Would I were satisfied!

Iago. I see, sir, you are eaten up with passion¹⁰:
I do repent me that I put it to you.
You would be satisfied?

Oth. Would! nay, I will.

Iago. And may; but how? how satisfied, my lord?
Would you the supervision¹? grossly gape on?
Behold her topp'd?

Oth. Death and damnation! Oh!

Iago. It were a tedious difficulty, I think,
To bring them to that prospect². Damn them then,
If ever mortal eyes do see them bolster,
More than their own! What then? how then?
What shall I say? Where's satisfaction?
It is impossible you should see this,
Were they as prime as goats, as hot as monkeys,
As salt as wolves in pride, and fools as gross
As ignorance made drunk: but yet, I say,
If imputation, and strong circumstances,
Which lead directly to the door of truth,
Will give you satisfaction, you may have it³.

Oth. Give me a living reason she's disloyal.

Iago. I do not like the office;
But, sith I am enter'd in this cause so far,
Prick'd to't by foolish honesty and love,
I will go on. I lay with Cassio lately,
And being troubled with a raging tooth,
I could not sleep.
There are a kind of men, so loose of soul,
That in their sleeps will mutter their affairs:
One of this kind is Cassio.
In sleep I heard him say,—“Sweet Desdemona,
Let us be wary⁴; let us hide our loves.”
And then, sir, would he gripe, and wring my hand,
Cry,—“Oh, sweet creature!” and then kiss me hard,

¹⁰ I see, SIR, you are eaten up with passion:] The folio omits “sir,” necessary to the regular construction of the line. Two lines lower it reads, “nay, and I will,” obviously a syllable too much.

¹ Would you the SUPERVISION?] The 4to, 1622, has “the supervisor,” the two other authorities “the supervision.”

² To bring THEM to that prospect.] The corr. fo. 1632 has *it* for them.

³ — you MAY have it.] The folio alone, “you *might* have it.”

⁴ Let us be WARY:] So the folio, and the 4to, 1630: the 4to, 1622, “Let us be merry,”—arising chiefly out of the mistake of *m* for *w*.

As if he pluck'd up kisses by the roots,
That grew upon my lips: then, laid his leg⁵
Over my thigh, and sigh'd, and kiss'd; and then
Cried,—“Cursed fate, that gave thee to the Moor!”

Oth. Oh monstrous! monstrous!

Iago. Nay, this was but his dream.

Oth. But this denoted a foregone conclusion:
'Tis a shrewd doubt, though it be but a dream⁶.

Iago. And this may help to thicken other proofs,
That do demonstrate thinly.

Oth. I'll tear her all to pieces.

Iago. Nay, but be wise: yet we see nothing done;
She may be honest yet. Tell me but this:
Have you not sometimes seen a handkerchief,
Spotted with strawberries, in your wife's hand?

Oth. I gave her such a one: 'twas my first gift.

Iago. I know not that; but such a handkerchief,
(I am sure it was your wife's) did I to-day
See Cassio wipe his beard with.

Oth. If it be that,—

Iago. If it be that, or any that was her's⁷,
It speaks against her with the other proofs.

Oth. Oh, that the slave had forty thousand lives!
One is too poor, too weak for my revenge.
Now do I see 'tis true⁸.—Look here, Iago;

⁵ — then, LAID his leg] Thus the 4to. copies. The folio prints and regulates the passage as follows:—

“Laid his leg o'er my thigh,
And sigh, and kiss; and then cry, ‘Cursed fate,
That gave thee to the Moor.’”

It omits “then” before “laid his leg,” as well as “and” two lines earlier—in both instances without regard to the measure. The corr. fo. 1632, on the other hand, is made to correspond with the 4tos.

⁶ 'Tis a shrewd doubt, though it be but a dream.] The commentators have disputed whether this line belong to Iago or Othello, as in the 4to, 1622, it is given to the former, and in the folio to the latter. In such cases a third contemporary authority is of much value, but nobody seems to have thought of referring to the 4to, 1630, or they would have found that it confirms the distribution of the dialogue in the folio.

⁷ — or any THAT was her's,] The folio and the two 4tos. read, “it was her's,” and Malone altered it to “that was her's:” no doubt in the MS. “that” was written yt, a common abbreviation, which the compositor misread yt: it was then sometimes spelt yt. The editor of the second folio printed “if 'twas her's,” and Steevens reluctantly admitted, that Malone's correction was better than the alteration in the second folio.

⁸ Now do I see 'tis true.] The 4to, 1622, reads “'tis time;” which we might admit, if the fo. 1623, and the 4to. 1630, did not concur in “true.”

All my fond love thus do I blow to heaven⁹:

'Tis gone.—

Arise, black vengeance, from thy hollow cell¹!

Yield up, oh love! thy crown, and hearted throne,
To tyrannous hate! swell, bosom, with thy fraught,
For 'tis of aspics' tongues!

Iago. Pray, be content².

Oth. Oh, blood, Iago, blood!

Iago. Patience, I say; your mind, perhaps, may change.

Oth. Never³, Iago. Like to the Pontick sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb⁴, but keeps due on
To the Propontick, and the Hellespont:
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up.—Now, by yond' marble heaven,
In the due reverence of a sacred vow
I here engage my words. [*Kneeling.*]

Iago. Do not rise yet.— [*Kneeling.*]
Witness, you ever-burning lights above!
You elements that clip us round about!

⁹ All my fond love thus do I blow to heaven:] Malone quoted the following line from what, in his time, was supposed to be Marlowe's tragedy of "Lust's Dominion:"—

"Are these your fears? thus blow them into air."

Steevens also referred to the same play as the original of another passage in this play, (p. 43,) as if Shakespeare had copied Marlowe in both places. Mr. Singer takes the same course, and repeats the same quotations, not being aware, as has been previously stated, that a full quarter of a century ago it was established that Marlowe could not have been the author of "Lust's Dominion," because that poet was killed in 1593, and one of the main incidents in the tragedy did not happen until 1598. Hence it is, at least, clear that Shakespeare did not copy Marlowe, which is all we are anxious to establish. The Rev. Mr. Dyce, most properly, refused to include "Lust's Dominion" in his "Marlowe's Works," 3 Vols. 8vo, published six years before the date of Mr. Singer's Shakespeare.

¹ — from THY hollow CELL!] The two 4tos. concur in this reading; the folio, "from the hollow hell."

² PRAY, be content.] The folio alone reads, "Yet be content;" and in the next speech of Iago it omits "perhaps," required by the measure, and in the two 4tos.

³ Never,] What follows, to the words "Now by yond' marble heaven," inclusive, is in the folio, and in the 4to, 1630; but not in the 4to, 1622.

⁴ Ne'er FEELS retiring ebb,] The folio (where alone, Malone tells us, this passage is found, never having examined the 4to, 1630) has it, "Ne'er keeps retiring ebb." Pope altered *keeps* to "feels." This conjecture was a happy one as is proved by the 4to, 1630, which has exactly the same word, "Ne'er feels retiring ebb." The later folios all repeat "keeps," but Southern altered the word, in his copy of the edition of 1685, to *knows*, and it is *knows* in the corr. fo. 1632.

Witness, that here Iago doth give up
The execution⁵ of his wit, hands, heart,
To wrong'd Othello's service. Let him command,
And to obey shall be in me remorse,
What bloody work soe'er⁶.

Oth. I greet thy love,
Not with vain thanks, but with acceptance bounteous,
And will upon the instant put thee to't.
Within these three days let me hear thee say,
That Cassio's not alive.

Iago. My friend is dead: 'tis done at your request;
But let her live.

Oth. Damn her, lewd minx! Oh, damn her!
Come, go with me apart; I will withdraw,
To furnish me with some swift means of death
For the fair devil. Now art thou my lieutenant.

Iago. I am your own for ever.

[*Exeunt.*]

SCENE IV.

The Same.

Enter DESDEMONA, EMILIA, *and* Clown.

Des. Do you know, sirrah, where the lieutenant Cassio
lies?

Clo. I dare not say he lies any where.

Des. Why, man?

Clo. He is a soldier⁷; and for one to say a soldier lies, is
stabbing.

Des. Go to. Where lodges he?

Clo. To tell you where he lodges, is to tell you where I lie.

Des. Can any thing be made of this⁸?

Clo. I know not where he lodges; and for me to devise a

⁵ The EXECUTION] The 4to, 1622, alone reads, "The excellency." Iago, of course, means the execution of what his wit, &c. can accomplish.

⁶ What bloody WORK SOE'ER.] The folio reads, "What bloody business ever," and lower down it repeats *damn her*, to the injury of the line, but, perhaps, with greater emphasis.

⁷ He is a soldier; &c.] In the 4to, 1622, this speech is made part of Desdemona's question.

⁸ Can any thing be made of this?] This and the preceding speech are not in the 4to, 1622.

lodging, and say, he lies here, or⁹ he lies there, were to lie in mine own throat.

Des. Can you inquire him out, and be edified by report?

Clo. I will catechize the world for him; that is, make questions, and by them answer.

Des. Seek him; bid him come hither: tell him, I have moved my lord in his behalf, and hope all will be well.

Clo. To do this is within the compass of man's wit; and therefore I will attempt the doing it. [*Exit.*]

Des. Where should I lose that handkerchief, Emilia?

Emil. I know not, madam.

Des. Believe me, I had rather have lost my purse Full of cruzadoes¹; and but my noble Moor Is true of mind, and made of no such baseness As jealous creatures are, it were enough To put him to ill thinking.

Emil. Is he not jealous?

Des. Who? he! I think the sun, where he was born, Drew all such humours from him.

Emil. Look, where he comes.

Enter OTHELLO.

Des. I will not leave him now, till Cassio Be call'd to him.—How is't with you, my lord?

Oth. Well, my good lady.—[*Aside.*] Oh, hardness to dissemble!—

How do you, Desdemona?

Des. Well, my good lord.

Oth. Give me your hand. This hand is moist, my lady.

Des. It yet has felt no age², nor known no sorrow.

Oth. This argues fruitfulness, and liberal heart. Hot, hot and moist: this hand of your's requires A sequester from liberty, fasting and praying³, Much castigation, exercise devout;

⁹ — he lies here, or] These words are only in the folio: there are other smaller variations in this part of the scene.

¹ — cruzadoes;] A Portuguese gold coin, so called from the cross stamped upon it. Our text of the preceding line is that of the folio: the 4tos. have it, "Believe me, I had rather lose my purse."

² It YET has felt no age,] The folio omits "yet" to the injury of the line; but it is inserted in MS. in the corr. fo. 1632.

³ — fasting and PRAYING,] Our reading is that of the two 4tos: the folio has "fasting and prayer."

For here's a young and sweating devil here,
That commonly rebels. 'Tis a good hand ;
A frank one.

Des. You may, indeed, say so ;
For 'twas that hand that gave away my heart.

Oth. A liberal hand : the hearts of old gave hands,
But our new heraldry is—hands, not hearts.

Des. I cannot speak of this. Come now, your promise.

Oth. What promise, chuck ?

Des. I have sent to bid Cassio come speak with you.

Oth. I have a salt and sullen rheum ⁴ offends me :
Lend me thy handkerchief.

Des. Here, my lord.

Oth. That which I gave you.

Des. I have it not about me.

Oth. Not ?

Des. No, indeed, my lord.

Oth. That is a fault.

That handkerchief
Did an Egyptian to my mother give ;
She was a charmer ⁵, and could almost read
The thoughts of people : she told her, while she kept it,
'Twould make her amiable, and subdue my father
Entirely to her love ; but if she lost it ⁶,
Or made a gift of it, my father's eye
Should hold her loathed, and his spirits should hunt
After new fancies. She, dying, gave it me ;
And bid me, when my fate would have me wive ⁷,
To give it her. I did so ; and take heed on't :
Make it a darling like your precious eye ;
To lose or give't away, were such perdition
As nothing else could match.

Des. Is't possible ?

⁴ — and SULLEN rheum] “Sullen” is the epithet in both the 4tos : the folio changes it to *sorry*. Perhaps the poet's word was *sudden*, to which it is altered in the corr. fo. 1632. The same emendation, and on the same authority, is proposed in “King John,” A. i. sc. 1, Vol. iv. p. 126.

⁵ She was a CHARMER,] *i. e.* An *enchantress*, or compounder of *charms*, a word in frequent use in Shakespeare's age.

⁶ Entirely to her love ; but if she lost it,] In the 4to, 1622, between p. 56, and p. 57 (for both it and the 4to, 1630, are paged, a rather unusual circumstance), this line is accidentally repeated.

⁷ — would have me WIVE,] The folio, only, has *wiv'd* for “wive :” lower down it has “to lose 't.” Two lines above for “loathed” of the folio, and 4to, 1630, the 4to, 1622, has *loathly*.

Oth. 'Tis true: there's magic in the web of it.
 A sibyl, that had number'd in the world
 The sun to course⁸ two hundred compasses,
 In her prophetic fury sew'd the work;
 The worms were hallow'd that did breed the silk,
 And it was died in mummy, which the skilful
 Conserv'd of maiden's hearts⁹.

Des. Indeed! is't true?

Oth. Most veritable; therefore look to't well.

Des. Then, would to heaven that I had never seen it!

Oth. Ha! wherefore?

Des. Why do you speak so startingly and rash?

Oth. Is't lost? is't gone? speak, is it out o' the way?

Des. Heaven bless us!

Oth. Say you?

Des. It is not lost; but what an if it were?

Oth. How?

Des. I say, it is not lost.

Oth. Fetch't, let me see't.

Des. Why, so I can, sir; but I will not now.

This is a trick, to put me from my suit:

I pray, let Cassio be receiv'd again.

Oth. Fetch me that handkerchief: my mind misgives.

Des. Come, come;

You'll never meet a more sufficient man.

Oth. The handkerchief,—

Des. I pray, talk me of Cassio.

Oth. The handkerchief¹,—

Des. A man that, all his time,

Hath founded his good fortunes on your love;

Shar'd dangers with you;—

Oth. The handkerchief,—

Des. In sooth, you are to blame.

Oth. Away²!

[*Exit* OTHELLO.]

⁸ The sun to course] The word in the folio, and 4to, 1630: the 4to, 1622, reads "The sun to make."

⁹ CONSERV'D of maidens' hearts.] The 4to, 1622, alone and corruptly, "with the skilful *conserves* of maidens' hearts."

¹ The handkerchief,] This iteration by Othello, and "I pray, talk me of Cassio," preceding it, are only in the 4to, 1622.

² AWAY!] In the 4to, 1622, Othello makes his exit with "Zounds!" to which probably the Master of the Revels objected, as well as to "In faith" in the preceding line, which is altered in the folio to "In sooth." The 4to, 1630, agrees with the folio in these respects.

Emil. Is not this man jealous?

Des. I ne'er saw this before.

Sure, there's some wonder in this handkerchief:
I am most unhappy in the loss of it.

Emil. 'Tis not a year or two shows us a man:
They are all but stomachs, and we all but food;
They eat us hungerly, and when they are full,
They belch us.

Enter IAGO and CASSIO.

Look you! Cassio, and my husband.

Iago. There is no other way; 'tis she must do't:
And, lo, the happiness! go, and importune her.

Des. How now, good Cassio! what's the news with you?

Cas. Madam, my former suit. I do beseech you,
That by your virtuous means I may again
Exist, and be a member of his love,
Whom I, with all the office of my heart³,
Entirely honour: I would not be delay'd.
If my offence be of such mortal kind,
That nor my service past, nor present sorrows,
Nor purpos'd merit in futurity,
Can ransom me into his love again,
But to know so must be my benefit;
So shall I clothe me in a forc'd content,
And shut myself up in some other course,
To fortune's alms⁴.

Des. Alas! thrice-gentle Cassio,
My advocacy is not now in tune:
My lord is not my lord; nor should I know him,
Were he in favour, as in humour, alter'd.
So help me every spirit sanctified,

³ — with all the OFFICE of my heart,] In the 4to, 1622, only, "with all the duty of my heart."

⁴ And SHUT myself UP in some other course,
To fortune's alms.] The folio, 1623, and the 4to, 1630, agree in this reading, while the 4to, 1622, has *shoot* for "shut." The commentators have been at a difficulty about the meaning, which however seems sufficiently clear to induce us not to disturb the text. We formerly suggested that "And *set* myself *upon* some other course" may have been the true lection; but the corr. fo. 1632 tells us to put it,

"And *shift* myself *upon* some other course."

This is plausible, but we make no change, because it is by no means imperatively called for.

As I have spoken for you all my best,
And stood within the blank of his displeasure,
For my free speech. You must a while be patient:
What I can do, I will; and more I will,
Than for myself I dare: let that suffice you.

Iago. Is my lord angry?

Emil. He went hence but now;
And, certainly, in strange unquietness.

Iago. Can he be angry? I have seen the cannon,
When it hath blown his ranks into the air,
And, like the devil, from his very arm
Puff'd his own brother;—and can he be angry⁵?
Something of moment, then: I will go meet him.
There's matter in't, indeed, if he be angry. [*Exit IAGO.*]

Des. I pr'ythee, do so.—Something, sure, of state,—
Either from Venice, or some unhatch'd practice,
Made demonstrable here in Cyprus to him,—
Hath puddled his clear spirit; and, in such cases,
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even so;
For let our finger ache, and it indues
Our other healthful members ev'n to that sense
Of pain: nay, we must think, men are not gods;
Nor of them look for such observances⁶
As fit the bridal.—Beshrew me much, Emilia,
I was (unhandsome warrior as I am)
Arraigning his unkindness with my soul;
But now I find, I had suborn'd the witness,
And he's indicted falsely.

Emil. Pray heaven, it be state matters, as you think,
And no conception, nor no jealous toy,
Concerning you.

Des. Alas, the day! I never gave him cause.

Emil. But jealous souls will not be answer'd so;
They are not ever jealous for the cause⁷,
But jealous for they are jealous: 'tis a monster,
Begot upon itself, born on itself.

Des. Heaven keep that monster from Othello's mind!

⁵ — and CAN he BE angry?] The folio, "and *is* he angry?" inconsistently with the first words of the speech, and with the measure of the line.

⁶ — for such OBSERVANCES] "For such *observancy*" in the folio.

⁷ They are not ever jealous for THE cause,] It is "for a cause" in the corr. fo. 1632, but perhaps needlessly.

Emil. Lady, amen.

Des. I will go seek him.—Cassio, walk hereabout:
If I do find him fit, I'll move your suit,
And seek to effect it to my uttermost.

Cas. I humbly thank your ladyship.

[*Exeunt* DESDEMONA and EMILIA.]

Enter BIANCA.

Bian. Save you, friend Cassio!

Cas. What make you from home⁸?
How is it with you, my most fair Bianca?

I' faith, sweet love⁹, I was coming to your house.

Bian. And I was going to your lodging, Cassio.
What! keep a week away? seven days and nights?
Eight score eight hours? and lovers' absent hours,
More tedious than the dial eight score times?
Oh, weary reckoning!

Cas. Pardon me, Bianca;
I have this while with leaden thoughts been press'd;
But I shall, in a more convenient time¹,
Strike off this score of absence. Sweet Bianca,
[*Giving her* DESDEMONA'S handkerchief.]
Take me this work out.

Bian. Oh, Cassio, whence came this?
This is some token from a newer friend:
To the felt absence, now, I feel a cause.
Is it come to this? Well, well.

Cas. Go to, woman!
Throw your vile guesses in the devil's teeth,
From whence you have them. You are jealous now,
That this is from some mistress some remembrance:
No, in good troth, Bianca.

Bian. Why, whose is it?

⁸ What MAKE you from home?] A Saxon idiom which Malone destroyed by printing *makes*.

⁹ I' FAITH, sweet love,] The Master of the Revels here again appears to have objected to "I'faith," and therefore altered it in the MS. from which the folio was printed to *Indeed*.

¹ — a more CONVENIENT time,] The 4to, 1622, reads "convenient time," and *continue* is altered to "convenient" in the corr. fo. 1632. We have had *continue*, it is true, in "Timon of Athens," A. i. sc. 1, Vol. v. p. 211, but "convenient" would not there suit the sense. There seems every reason to suppose that "convenient" was here misheard *continue*.

Cas. I know not, sweet: I found it in my chamber².
I like the work well; ere it be demanded,
(As like enough it will) I'd have it copied:
Take it, and do't; and leave me for this time.

Bian. Leave you! wherefore?

Cas. I do attend here on the general,
And think it no addition, nor my wish,
To have him see me woman'd.

Bian. Why, I pray you³?

Cas. Not that I love you not.

Bian. But that you do not love me.
I pray you, bring me on the way a little;
And say, if I shall see you soon at night.

Cas. 'Tis but a little way, that I can bring you,
For I attend here; but I'll see you soon.

Bian. 'Tis very good; I must be circumstanc'd. [*Exeunt.*]

ACT IV. SCENE I.

The Same.

Enter OTHELLO and IAGO.

Iago. Will you think so?

Oth. Think so, Iago?

Iago. What!

To kiss in private?

Oth. An unauthoriz'd kiss.

Iago. Or to be naked with her friend abed
An hour, or more, not meaning any harm?

Oth. Naked abed, Iago, and not mean harm?
It is hypocrisy against the devil:

They that mean virtuously, and yet do so,
The devil their virtue tempts, and they tempt heaven.

Iago. If they do nothing, 'tis a venial slip:
But if I give my wife a handkerchief,—

² I know not, SWEET: I found it in my chamber,] So the 4tos, and so the verse requires: the folio has "I know not *neither*," &c.

³ Why, I pray you?] This question and the answer to it are wanting in the 4to, 1622. The dialogue is not consecutive without them.

Oth. What then?

Iago. Why, then 'tis her's, my lord; and, being her's, She may, I think, bestow't on any man.

Oth. She is protectress of her honour too:
May she give that?

Iago. Her honour is an essence that's not seen;
They have it very oft, that have it not:
But, for the handkerchief,—

Oth. By heaven, I would most gladly have forgot it.
Thou saidst,—Oh! it comes o'er my memory,
As doth the raven o'er the infected house⁴,
Boding to all,—he had my handkerchief.

Iago. Ay, what of that?

Oth. That's not so good, now.

Iago. What, if I had said, I had seen him do you wrong?
Or heard him say,—as knaves be such abroad,
Who having, by their own importunate suit,
Or voluntary dotage of some mistress,
Convinced or supplied them⁵, cannot choose
But they must blab—

Oth. Hath he said any thing?

Iago. He hath, my lord; but be you well assur'd,
No more than he'll unswear.

Oth. What hath he said?

Iago. 'Faith, that he did,—I know not what he did.

Oth. What? what?

Iago. Lie—

Oth. With her?

Iago. With her, on her; what you will.

⁴ As doth the raven o'er the INFECTED house,] The folio alone has "*infectious* house." Shakespeare here seems to have recollected Marlowe's lines in his "*Rich Jew of Malta*," A. ii. (Dyce's edit. i. 262):—

"Thus like the sad presaging raven, that tolls
The sick man's passport in her hollow beak,
And in the shadow of the silent night
Doth shake contagion from her sable wings."

This is the more probable, because just afterwards Othello uses a proverb, found also in "*The Jew of Malta*,"—"confess and be hanged." The Rev. Mr. Dyce, in reference to the lines above quoted, cites "*Skialetheia*, or the Shadowe of Truth," 1598, as an anonymous production, not knowing that the authorship had been clearly ascertained to be that of Ed. Guilpin.

⁵ CONVINCED OR SUPPLIED them,] *i. e.* Overcome or satisfied them. This is an ordinary sense of "convince" (as in "*Macbeth*," Vol. v. p. 403), and we cannot find the difficulty of the passage which puzzled some of the commentators. Theobald would read *suppled* for "supplied," but no alteration of this word is suggested in the corr. fo. 1632.

Oth. Lie with her! lie on her!—We say, lie on her, when they belie her. Lie with her! that's fulsome.—Handkerchief,—confessions,—handkerchief⁶.—To confess, and be hanged for his labour.—First, to be hanged, and then to confess:—I tremble at it. Nature would not invest herself in such shadowing passion⁷, without some instruction. It is not words, that shake me thus:—Pish!—Noses, ears, and lips.—Is it possible?—Confess!—Handkerchief!—Oh devil!—

[*Falls in a trance.*]

Iago. Work on,
My medicine, work! Thus credulous fools are caught;
And many worthy and chaste dames, even thus,
All guiltless, meet reproach.—What, ho! my lord!

Enter CASSIO.

My lord, I say! Othello!—How now, Cassio!

Cas. What's the matter?

Iago. My lord is fallen into an epilepsy:
This is his second fit; he had one yesterday.

Cas. Rub him about the temples.

Iago. No, forbear⁸.

The lethargy must have his quiet course,
If not, he foams at mouth; and, by and by,
Breaks out to savage madness. Look, he stirs:
Do you withdraw yourself a little while,
He will recover straight: when he is gone,
I would on great occasion speak with you.— [*Exit CASSIO.*]
How is it, general? have you not hurt your head?

Oth. Dost thou mock me?

Iago. I mock you! no, by heaven.
Would you would bear your fortunes like a man.

⁶ — confessions,—handkerchief.] Here ends the speech in the 4to, 1622, and a stage-direction is added, "he falls down." The text is continued in the folio, and in the 4to, 1630, as we have given it.

⁷ Nature would not invest herself in such SHADOWING passion,] It is "*shuddering* passion" in the corr. fo. 1632; and bearing in mind the preceding words, "I tremble at it," and those which follow, "It is not words that shake me thus," there seems considerable reason for the change. However, as sense may be made out of the epithet "shadowing," and as it is just possible that it may have reference to Cassio's dream, we do not displace it, but merely state, that such a change is proposed in the authority for so many indubitable emendations.

⁸ No, forbear.] These words, necessary to the completion of the preceding hemistich, are not in the folio: we derive them from the 4tos. Lower down the folio reads, "I mock you *not*, by heaven."

Oth. A horned man's a monster, and a beast.

Iago. There's many a beast, then, in a populous city,
And many a civil monster.

Oth. Did he confess it?

Iago. Good sir, be a man;
Think, every bearded fellow, that's but yok'd,
May draw with you: there's millions now alive,
That nightly lie in those unproper beds,
Which they dare swear peculiar: your case is better.
Oh! 'tis the spite of hell, the fiend's arch-mock,
To lip a wanton in a secure couch,
And to suppose her chaste. No, let me know;
And, knowing what I am, I know what she shall be.

Oth. Oh! thou art wise; 'tis certain.

Iago. Stand you awhile apart;
Confine yourself but in a patient list⁹.
Whilst you were here, o'erwhelmed with your grief¹,
(A passion most unfitting such a man)
Cassio came hither: I shifted him away,
And laid good 'scuse upon your ecstasy;
Bade him anon return, and here speak with me;
The which he promis'd. But encave yourself,
And mark the fleers, the gibes, and notable scorns,
That dwell in every region of his face;
For I will make him tell the tale anew,
Where, how, how oft, how long ago, and when
He hath, and is again to cope your wife:
I say, but mark his gesture.—Marry, patience!
Or I shall say, you are all in all in spleen,
And nothing of a man.

Oth. Dost thou hear, Iago?
I will be found most cunning in my patience;
But (dost thou hear?) most bloody.

Iago. That's not amiss;
But yet keep time in all. Will you withdraw?

[OTHELLO retires.]

⁹ Confine yourself but in a patient LIST.] *i. e.* In a patient *limit* or *boundary*.

¹ — O'ERWHELMED with your grief,] So the folio, and the 4to, 1630: the 4to, 1622, "*ere while mad* with your grief;" probably a typographical blunder. In the next line, the 4to, 1622, has *unsuiting*, the 4to, 1630, "unfitting," and the folio, *resulting*. That "unfitting" was the word usually recited on the stage, we may, perhaps, infer from the fact, that in the corr. fo. 1632 *resulting* is altered to "unfitting:" we therefore adopt "unfitting." Lower down, the folio reads, "*Do but encave yourself,*" injuriously as regards the metre.

Now will I question Cassio of Bianca,
 A housewife, that by selling her desires
 Buys herself bread and clothes : it is a creature,
 That dotes on Cassio, as 'tis the strumpet's plague,
 To beguile many, and be beguil'd by one.
 He, when he hears of her, cannot refrain ²
 From the excess of laughter.—Here he comes.—

Re-enter CASSIO.

As he shall smile, Othello shall go mad ;
 And his unbookish jealousy must construe
 Poor Cassio's smiles, gestures, and light behaviour,
 Quite in the wrong.—How do you now, lieutenant ?

Cas. The worser, that you give me the addition,
 Whose want even kills me.

Iago. Ply Desdemona well, and you are sure on't.
 Now, if this suit lay in Bianca's power ³, [*Speaking lower.*
 How quickly should you speed ?

Cas. Alas, poor caitiff !

Oth. Look, how he laughs already ! [*Aside.*

Iago. I never knew woman love man so.

Cas. Alas, poor rogue ! I think, i'faith, she loves me.

Oth. Now he denies it faintly, and laughs it out. [*Aside.*

Iago. Do you hear, Cassio ?

Oth. Now he importunes him
 To tell it o'er.—Go to ; well said, well said. [*Aside.*

Iago. She gives it out, that you shall marry her :
 Do you intend it ?

Cas. Ha, ha, ha !

Oth. Do you triumph, Roman ⁴ ? do you triumph ? [*Aside.*

Cas. I marry her !—what ! a customer ⁵ ? I pr'ythee, bear

² — cannot REFRAIN] The folio misprints it *restrain*. Just below, it has *conserve* for "construe" of the 4tos. and of the corr. fo. 1632. It also omits "now" in the question, "How do you *now*, lieutenant?"

³ — in Bianca's POWER,] The letter *d* having been turned in the folio, "power" there became *dower*: the 4tos. both have "power."

⁴ Do you triumph, ROMAN?] The corrector of the folio, 1632, here informs us that a singular error has crept into the text, and that for "Roman" we ought to substitute *o'er me*. This may be so, and the reason for "Roman," in reference to "triumph," is not obvious ; but as the change is somewhat violent, and in no respect compulsory, we do not make it.

⁵ — a CUSTOMER?] So, in "All's Well that Ends Well," Vol. ii. p. 626,

"I think thee now some common *customer*."

"Customer" also sometimes meant a person who was in the habit of visiting women of bad character, and was familiar with them.

some charity to my wit; do not think it so unwholesome. Ha, ha, ha!

Oth. So, so, so, so. They laugh that win. [*Aside.*

Iago. 'Faith, the cry goes, that you shall marry her.

Cas. Pr'ythee, say true.

Iago. I am a very villain else.

Oth. Have you scored me⁶? Well. [*Aside.*

Cas. This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and flattery, not out of my promise.

Oth. Iago beckons me⁷; now he begins the story. [*Aside.*

Cas. She was here even now; she haunts me in every place. I was, the other day, talking on the sea-bank with certain Venetians, and thither comes this bauble; and, by this hand, she falls me thus about my neck;—

Oth. Crying, Oh dear Cassio! as it were: his gesture imports it. [*Aside.*

Cas. So hangs, and lolls, and weeps upon me; so hales, and pulls me⁸: ha, ha, ha!—

Oth. Now he tells, how she plucked him to my chamber. Oh! I see that nose of your's, but not that dog I shall throw it to. [*Aside.*

Cas. Well, I must leave her company.

Iago. Before me! look where she comes.

Enter BIANCA.

Cas. 'Tis such another fitchew⁹! marry, a perfumed one.—What do you mean by this haunting of me?

Bian. Let the devil and his dam haunt you! What did you mean by that same handkerchief, you gave me even now? I was a fine fool to take it. I must take out the work?—A likely piece of work, that you should find it in your chamber, and know not who left it there: this is some minx's token, and I must take out the work? There, give it

⁶ Have you scored me?] It is difficult to decide what sense ought to be gathered from these words; and indeed, as the old copies all read *stor'd*, we cannot be by any means sure that "scored" is the true lection: possibly, some other word ought to be substituted. The sense usually attached to "Have you scored me?" has been, Have you marked me like a beast, which you have made me by giving me horns? The words are struck out in the corr. fo. 1632.

⁷ Iago BECKONS me:] *i. e.* Makes signs: the folio alone has, "Iago becomes me."

⁸ — SO HALES, and pulls me:] The folio has *shakes* for "hales."

⁹ 'Tis such another FITCHEW!] *i. e.* What a *polecat* it is, though perfumed!

your hobby-horse: wheresoever you had it, I'll take out no work on't.

[*Casting it to him.*

Cas. How now, my sweet Bianca! how now, how now!

Oth. By heaven! that should be my handkerchief.

[*Aside.*

Bian. An you'll come to supper to-night, you may: an you will not, come when you are next prepared for. [*Exit BIANCA.*

Iago. After her, after her.

Cas. 'Faith, I must; she'll rail in the street else.

Iago. Will you sup there?

Cas. 'Faith, I intend so.

Iago. Well, I may chance to see you, for I would very fain speak with you.

Cas. Pr'ythee, come: will you?

Iago. Go to; say no more.

[*Exit CASSIO* ¹⁰.

Oth. [*Advancing.*] How shall I murder him, Iago?

Iago. Did you perceive how he laughed at his vice?

Oth. Oh, Iago!

Iago. And did you see the handkerchief?

Oth. Was that mine?

Iago. Your's, by this hand¹: and to see how he prizes the foolish woman your wife! she gave it him, and he hath given it his whore.

Oth. I would have him nine years a killing.—A fine woman! a fair woman! a sweet woman!

Iago. Nay, you must forget that.

Oth. Ay, let her rot, and perish, and be damned to-night, for she shall not live. No, my heart is turned to stone; I strike it, and it hurts my hand.—Oh! the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.

Iago. Nay, that's not your way.

Oth. Hang her! I do but say what she is.—So delicate with her needle!—An admirable musician! Oh! she will sing the savageness out of a bear.—Of so high and plenteous wit and invention!—

Iago. She's the worse for all this.

Oth. Oh! a thousand thousand times².—And then, of so gentle a condition.

¹⁰ Exit Cassio.] Cassio's *exit*, though mentioned in the two 4tos, is omitted in the folio. "Casting it to him," above, is in no old copy.

¹ Your's, by this hand:] This answer is only in the folio.

² Oh! a thousand thousand times.] In the folio, this vast accumulation of

Iago. Ay, too gentle.

Oth. Nay, that's certain:—but yet the pity of it, Iago!—
Oh, Iago! the pity of it, Iago!

Iago. If you are so fond over her iniquity, give her patent
to offend; for if it touch not you, it comes near nobody.

Oth. I will chop her into messes.—Cuckold me!

Iago. Oh! 'tis foul in her.

Oth. With mine officer!

Iago. That's fouler.

Oth. Get me some poison, Iago; this night:—I'll not ex-
postulate with her, lest her body and beauty unprovide my
mind again.—This night, Iago.

Iago. Do it not with poison; strangle her in her bed, even
the bed she hath contaminated.

Oth. Good, good: the justice of it pleases; very good!

Iago. And for Cassio, let me be his undertaker. You shall
hear more by midnight. [*A trumpet within.*]

Oth. Excellent good!—What trumpet is that same?

Iago. Something from Venice, sure. 'Tis Lodovico,
Come from the duke; and, see, your wife is with him³.

Enter LODOVICO, DESDEMONA, and Attendants.

Lod. 'Save you, worthy general!

Oth. With all my heart, sir.

Lod. The duke and senators of Venice greet you.

[*Giving him a packet.*]

Oth. I kiss the instrument of their pleasures.

[*Opens the packet, and reads.*]

Des. And what's the news, good cousin Lodovico?

Iago. I am very glad to see you, signior:

Welcome to Cyprus.

Lod. I thank you. How does lieutenant Cassio?

Iago. Lives, sir.

Des. Cousin, there's fallen between him and my lord
An unkind breach, but you shall make all well.

guilt is made a poor repetition,—“a thousand, a thousand times.” Our text is
that of both the 4tos.

³ Something from Venice, sure. 'Tis Lodovico,

Come from the duke; and, see, your wife is with him.] For these lines in
the two 4tos, the folio has the following imperfect verses:—

“I warrant, something from Venice:

'Tis Lodovico this, comes from the duke.

See, your wife's with him.”

Oth. Are you sure of that?

Des. My lord?

Oth. [*Reads.*] "This fail you not to do, as you will"—

Lod. He did not call; he's busy in the paper.

Is there division 'twixt my lord and Cassio?

Des. A most unhappy one: I would do much
To atone⁴ them, for the love I bear to Cassio.

Oth. Fire and brimstone!

Des. My lord?

Oth. Are you wise?

Des. What! is he angry?

Lod. May be, the letter mov'd him;
For, as I think, they do command him home,
Deputing Cassio in his government.

Des. By my troth, I am glad on't⁵.

Oth. Indeed.

Des. My lord?

Oth. I am glad to see you mad.

Des. How, sweet Othello?

Oth. Devil! [*Striking her.*]

Des. I have not deserv'd this.

Lod. My lord, this would not be believ'd in Venice,
Though I should swear I saw it. 'Tis very much:
Make her amends; she weeps.

Oth. Oh devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls⁶ would prove a crocodile.—
Out of my sight!

Des. I will not stay to offend you. [*Going.*]

Lod. Truly an obedient lady.—

I do beseech your lordship, call her back.

Oth. Mistress!

Des. My lord? [*Returning.*]

Oth. What would you with her, sir?

Lod. Who, I, my lord?

Oth. Ay; you did wish, that I would make her turn:

⁴ TO ATONE them,] *i. e.* To reconcile them, or at one them. We have had many previous examples of the use of this word. See Vol. ii. p. 430; Vol. iii. p. 225; Vol. iv. p. 240 and 694; Vol. v. p. 289.

⁵ BY MY TROTH, I am glad on't.] The reading of the folio here is, "Trust me, I am glad on't." Other variations hardly require notice.

⁶ Each drop she FALLS] To "fall" is here a verb active, as in "Richard II." Vol. iii. p. 280, where other instances are pointed out.

Sir, she can turn, and turn, and yet go on,
 And turn again; and she can weep, sir, weep;
 And she's obedient, as you say,—obedient,—
 Very obedient.—Proceed you in your tears.—
 Concerning this, sir,—Oh well-painted passion!
 I am commanded home⁷.—Get you away;
 I'll send for you anon.—Sir, I obey the mandate,
 And will return to Venice.—Hence! avaunt!

[Exit DESDEMONA.]

Cassio shall have my place. And,—sir, to-night,
 I do entreat that we may sup together:
 You are welcome, sir, to Cyprus.—Goats and monkeys!

[Exit.]

Lod. Is this the noble Moor whom our full senate
 Call all-in-all sufficient?—This the nature⁸
 Whom passion could not shake? whose solid virtue
 The shot of accident, nor dart of chance,
 Could neither graze, nor pierce?

Iago. He is much chang'd.

Lod. Are his wits safe? is he not light of brain?

Iago. He's that he is: I may not breathe my censure.
 What he might be,—if, what he might, he is not,—
 I would to heaven, he were.

Lod. What! strike his wife?

Iago. 'Faith, that was not so well; yet would I knew,
 That stroke would prove the worst.

Lod. Is it his use?

Or did the letters work upon his blood,
 And new-create this fault?

Iago. Alas, alas!

It is not honesty in me, to speak
 What I have seen and known. You shall observe him;
 And his own courses will denote him so,
 That I may save my speech. Do but go after,
 And mark how he continues.

Lod. I am sorry, that I am deceiv'd in him. [Exeunt.]

⁷ I am commanded HOME.] The 4to, 1622, "I am commanded here." As Steevens expressed a doubt whether the folio was right in reading "home," it may be mentioned that it is confirmed by the 4to. 1630.

⁸ This the nature] In both the 4tos. *noble* is repeated before "nature." It is decidedly too much for the verse, and it is omitted in the folio 1623, which we believe to be right: *noble* was caught from the preceding line.

SCENE II.

A Room in the Castle.

*Enter OTHELLO and EMILIA.**Oth.* You have seen nothing then?*Emil.* Nor ever heard; nor ever did suspect.*Oth.* Yes, you have seen Cassio and her together.*Emil.* But then I saw no harm; and then I heard
Each syllable that breath made up between them.*Oth.* What! did they never whisper?*Emil.* Never, my lord.*Oth.* Nor send you out o' the way?*Emil.* Never.*Oth.* To fetch her fan, her gloves, her mask, nor nothing?*Emil.* Never, my lord.*Oth.* That's strange.*Emil.* I durst, my lord, to wager she is honest,
Lay down my soul at stake: if you think other,
Remove your thought; it doth abuse your bosom.
If any wretch have put this in your head,
Let heaven requite it with the serpent's curse,
For if she be not honest, chaste, and true,
There's no man happy; the purest of their wives⁹
Is foul as slander.*Oth.* Bid her come hither:—go.—[*Exit EMILIA.*]

She says enough;—yet she's a simple bawd,
That cannot say as much. This is a subtle whore,
A closet-lock-and-key of villainous secrets:
And yet she'll kneel, and pray; I have seen her do't.

*Re-enter EMILIA, with DESDEMONA.**Des.* My lord, what is your will?*Oth.* Pray, chuck, come hither.*Des.* What is your pleasure?

⁹ — the purest of THEIR WIVES] “The purest of *her sex*,” is the reading of the 4to, 1622, only—perhaps a difference of recitation.

Oth. Let me see your eyes :
Look in my face.

Des. What horrible fancy's this ?

Oth. Some of your function, mistress ; [To EMILIA.
Leave procreants alone, and shut the door ;
Cough, or cry hem, if any body come :
Your mystery, your mystery ;—nay, dispatch.

[Exit EMILIA.]

Des. Upon my knees, what doth your speech import ?
I understand a fury in your words,
But not the words ¹.

Oth. Why, what art thou ?

Des. Your wife, my lord ; your true
And loyal wife.

Oth. Come, swear it, damn thyself ;
Lest, being like one of heaven, the devils themselves
Should fear to seize thee : therefore, be double-damn'd ;
Swear thou art honest.

Des. Heaven doth truly know it.

Oth. Heaven truly knows, that thou art false as hell.

Des. To whom, my lord ? with whom ? How am I false ?

Oth. Oh Desdemona !—away, away, away !

Des. Alas, the heavy day !—Why do you weep ?
Am I the occasion of these tears ², my lord ?

If, haply, you my father do suspect
An instrument of this your calling back,
Lay not your blame on me : if you have lost him,
Why, I have lost him too.

Oth. Had it pleas'd heaven
To try me with affliction ; had he rain'd ³
All kinds of sores, and shames, on my bare head ;
Steep'd me in poverty to the very lips ;
Given to captivity me and my utmost hopes ;
I should have found in some part of my soul
A drop of patience : but, alas ! to make me
A fixed figure, for the hand of scorn

¹ But not the words.] So the two 4tos : the folio omits the hemistich.

² Am I the occasion of these tears,] The folio alone has *motive* for "occasion." At the end of the speech, the 4to, 1622, has *left* in both instances for "lost." The 4tos. have "Why," which completes the metre.

³ — had HE RAIN'd] So the 4to, 1630, correcting the misprint of the 4to, 1622, "had he ruin'd:" the folio has it, "had *they* rain'd." Three lines lower, the word "utmost" is only in the folio.

To point his slowly moving finger at ⁴;
 Yet could I bear that too; well, very well:
 But there, where I have garner'd up my heart,
 Where either I must live, or bear no life,
 The fountain from the which my current runs,
 Or else dries up; to be discarded thence,
 Or keep it, as a cistern, for foul toads
 To knot and gender in!—turn thy complexion there,
 Patience, thou young and rose-lipp'd cherubin;
 Ay, there, look grim as hell ⁵!

Des. I hope, my noble lord esteems me honest.

Oth. Oh! ay; as summer flies are in the shambles,
 That quicken even with blowing. Oh thou weed ⁶!
 Who art so lovely fair, and smell'st so sweet,
 That the sense aches at thee, would thou hadst ne'er been
 born!

Des. Alas! what ignorant sin have I committed?

Oth. Was this fair paper, this most goodly book,
 Made to write whore upon? What committed?
 Committed!—Oh thou public commoner ⁷!
 I should make very forges of my cheeks,
 That would to cinders burn up modesty,
 Did I but speak thy deeds,—What committed?
 Heaven stops the nose at it, and the moon winks:

⁴ A fixed figure, for the HAND of scorn

To point his SLOWLY MOVING FINGER at;] This is the text as offered to us in the corr. fo. 1632, and we may reasonably believe it to have been what the poet wrote. How much superior it is to the old texts will be seen by the following quotations: the first is from the 4to, 1622.

"A fixed figure for the time of scorn

To point his slow unmoving fingers at."

The 4to, 1630, only differs by having "finger" for *fingers*. In the folio, 1623, the passage stands thus:—

"The fixed figure for the time of scorn

To point his slow, and moving finger at."

Rowe altered *time* to "hand," and he appears to have been warranted in doing so, at least by the old practice of recitation on the stage. In the 4to, 1622, two interjections, "oh, oh!" are added (which no doubt originated with the performer), before "Yet could I bear that too," &c.

⁵ Ay, THERE, look grim as hell!] The early copies have *here* for "there," but "there" seems fully warranted by what precedes, "turn thy complexion *there*;" and that it was an error of the press may be said to be shown by the corr. fo. 1632, where *here* is amended to "there."

⁶ Oh thou weed!] The 4tos, "Oh thou *black* weed," and in the next line, *Why* for "Who," together with some minor changes.

⁷ Committed!—Oh thou public commoner!] This and the three next lines are wanting in the 4to, 1622, but are in the 4to, 1630, and in the folio.

The bawdy wind, that kisses all it meets,
Is hush'd within the hollow mine of earth,
And will not hear it. What committed?—
Impudent strumpet⁸!

Des. By heaven, you do me wrong.

Oth. Are not you a strumpet?

Des. No, as I am a Christian.

If to preserve this vessel for my lord,
From any other⁹ foul, unlawful, touch,
Be not to be a strumpet, I am none.

Oth. What, not a whore?

Des. No, as I shall be saved.

Oth. Is it possible?

Des. Oh, heaven forgive us!

Oth. I cry you mercy, then:

I took you for that cunning whore of Venice,
That married with Othello.—You, mistress,

Re-enter EMILIA.

That have the office opposite to Saint Peter,
And keep the gate of hell; you, you, ay, you:
We have done our course; there's money for your pains.
I pray you, turn the key, and keep our counsel. [*Exit.*]

Emil. Alas! what does this gentleman conceive?
How do you, madam? how do you, my good lady?

Des. 'Faith, half asleep.

Emil. Good madam, what's the matter with my lord?

Des. With whom?

Emil. Why, with my lord, madam.

Des. Who is thy lord¹?

Emil. He that is your's, sweet lady.

Des. I have none: do not talk to me, Emilia;
I cannot weep; nor answer have I none,
But what should go by water. Pr'ythee, to-night
Lay on my bed my wedding sheets,—remember;—
And call thy husband hither.

⁸ Impudent strumpet!] These words, almost necessary to the sense, with reference to Desdemona's assertion, "By heaven, you do me wrong," and required by the metre, are in both 4tos, but not in the folio.

⁹ From any OTHER] The 4to, 1622, alone has "From any *hated*," &c. There are some other variations here between the old copies, but the folio and the 4to, 1630, agree, and that text we have adopted.

¹ Who is thy lord?] This question and answer are not in the 4to, 1622.

Emil.

Here is a change, indeed!

[*Exit.*

Des. 'Tis meet I should be us'd so, very meet.
 How have I been behav'd, that he might stick
 The small'st opinion on my least misuse²?

Re-enter EMILIA, with IAGO.

Iago. What is your pleasure, madam? How is it with
 you?

Des. I cannot tell. Those, that do teach young babes,
 Do it with gentle means, and easy tasks:
 He might have chid me so; for, in good faith,
 I am a child to chiding.

Iago. What's the matter, lady?

Emil. Alas! Iago, my lord hath so bewhor'd her,
 Thrown such despite, and heavy terms upon her,
 As true hearts cannot bear.

Des. Am I that name, Iago?

Iago. What name, fair lady?

Des. Such as, she says, my lord did say I was.

Emil. He call'd her whore: a beggar in his drink,
 Could not have laid such terms upon his callat³.

Iago. Why did he so?

Des. I do not know; I am sure, I am none such.

Iago. Do not weep, do not weep.—Alas the day!

Emil. Has she forsook so many noble matches,
 Her father, and her country, and her friends,
 To be call'd whore? would it not make one weep?

Des. It is my wretched fortune.

Iago. Beshrew him for it!

How comes this trick upon him?

Des. Nay, heaven doth know.

Emil. I will be hang'd, if some eternal villain,
 Some busy and insinuating rogue,
 Some cogging, cozening slave, to get some office,
 Have not devis'd this slander; I'll be hang'd else.

Iago. Fie! there is no such man: it is impossible.

² — on my LEAST MISUSE?] So the folio, and the 4to, 1630: the 4to, 1622, alone has "on my greatest abuse." The corr. fo. 1632 has *misdeed* for "misuse," which may be rather taken as a comment, than as a necessary emendation, the meaning being much the same.

³ — upon his CALLAT.] For an explanation of this frequent term of female abuse, see Vol. iii. p. 45, and for instances, Vol. iv. pp. 19. 146.

Des. If any such there be, heaven pardon him!

Emil. A halter pardon him, and hell gnaw his bones!
Why should he call her, whore? who keeps her company?
What place? what time? what form? what likelihood?
The Moor's abus'd by some most villainous knave⁴,
Some base notorious knave, some scurvy fellow.—
Oh, heaven! that such companions⁵ thou'dst unfold,
And put in every honest hand a whip,
To lash the rascals naked through the world,
Even from the east to the west!

Iago. Speak within door.

Emil. Oh, fie upon them! some such squire he was,
That turn'd your wit the seamy side without,
And made you to suspect me with the Moor.

Iago. You are a fool; go to.

Des. Oh good Iago⁶!

What shall I do to win my lord again?
Good friend, go to him; for, by this light of heaven,
I know not how I lost him. Here I kneel⁷:—
If e'er my will did trespass 'gainst his love,
Either in discourse of thought, or actual deed;
Or that mine eyes, mine ears, or any sense,
Delighted them in any other form;
Or that I do not yet, and ever did,
And ever will,—though he do shake me off
To beggarly divorcement,—love him dearly,
Comfort forswear me! Unkindness may do much;
And his unkindness may defeat my life,
But never taint my love. I cannot say whore;
It does abhor me now I speak the word:
To do the act, that might the addition earn,
Not the world's mass of vanity could make me.

⁴ — some most VILLAINOUS knave,] The 4to, 1622, alone reads "outrageous knave."

⁵ — such COMPANIONS] We have had previous examples of the use of the word "companion" in a derogatory sense. See Vol. iv. p. 684, &c. The folio (differing from the 4tos.) afterwards has consistently "rascals" and "them," instead of *rascal* and *him*.

⁶ OH GOOD Iago!] The folio alone has "*Alas, Iago!*"

⁷ — Here I kneel:] These words, and to the end of the speech, are not contained in the 4to, 1622, but they are in the folio, and in the 4to, 1630. The 4to, 1622, was evidently printed from a less perfect MS. than the folio, and the folio, in many places, from a less perfect MS. than the 4to, 1630. Thus, in this speech, the folio reads corruptly, "Delighted them *or* any other form," which the 4to, 1630, corrects as we have printed it.

Iago. I pray you, be content; 'tis but his humour:
The business of the state does him offence,
And he does chide with you⁸.

Des. If 'twere no other,—

Iago. 'Tis but so, I warrant. [*Trumpets.*]
Hark, how these instruments summon to supper!
The messengers of Venice stay the meat⁹.
Go in, and weep not; all things shall be well.

[*Exeunt DESDEMONA and EMILIA.*]

Enter RODERIGO.

How now, Roderigo!

Rod. I do not find that thou deal'st justly with me.

Iago. What in the contrary?

Rod. Every day thou daff'st me with some device, Iago;
and rather, as it seems to me now, keep'st from me all con-
veniency, than suppliest me with the least advantage of hope¹⁰.
I will, indeed, no longer endure it; nor am I yet persuaded,
to put up in peace what already I have foolishly suffered.

Iago. Will you hear me, Roderigo?

Rod. 'Faith, I have heard too much¹; for your words, and
performances, are no kin together.

Iago. You charge me most unjustly.

Rod. With nought but truth. I have wasted myself out
of my means: the jewels you have had from me, to deliver to
Desdemona, would half have corrupted a votarist: you have
told me, she has received them, and returned me expectations
and comforts of sudden respect and acquaintance²; but I find
none.

Iago. Well; go to; very well.

Rod. Very well! go to! I cannot go to, man; nor 'tis not
very well: by this hand, I say, it is very scurvy; and begin
to find myself fobbed in it.

⁸ And he does chide with you.] These, not absolutely necessary, words are in both 4tos, but not in the folio.

⁹ The messengers of Venice stay the meat:] Our text is that of the folio; the two other old copies conflict: the 4to, 1622, reads, "And the great messengers of Venice stay;" while the 4to, 1630, has "The meat great messengers of Venice stay."

¹⁰ — the least ADVANTAGE OF HOPE.] Ought we not to read "with the least hope of advantage?"

¹ 'Faith, I have heard too much;] Here we meet with an extraordinary variation in copies of the first folio: that belonging to the Duke of Devonshire repeats, at the top of the page, "And hell gnaw his bones," and then proceeds, "Performances are no kin together," so as to make the text unintelligible.

² — and ACQUAINTANCE;] The 4to, 1622, alone, has *acquittance*.

Iago. Very well.

Rod. I tell you, 'tis not very well. I will make myself known to Desdemona: if she will return me my jewels, I will give over my suit, and repent my unlawful solicitation; if not, assure yourself, I will seek satisfaction of you.

Iago. You have said now.

Rod. Ay, and I have said nothing, but what I protest intendment of doing.

Iago. Why, now I see there's mettle in thee; and, even from this instant, do build on thee a better opinion than ever before. Give me thy hand, Roderigo: thou hast taken against me a most just exception; but, yet, I protest, I have dealt most directly in thy affair.

Rod. It hath not appeared.

Iago. I grant, indeed, it hath not appeared, and your suspicion is not without wit and judgment. But Roderigo, if thou hast that within thee indeed, which I have greater reason to believe now than ever,—I mean, purpose, courage, and valour,—this night show it: if thou the next night following enjoyest not Desdemona, take me from this world with treachery, and devise engines for my life.

Rod. Well, what is it? is it within reason, and compass?

Iago. Sir, there is especial commission³ come from Venice to depute Cassio in Othello's place.

Rod. Is that true? why, then Othello and Desdemona return again to Venice.

Iago. Oh, no! he goes into Mauritania, and takes away with him the fair Desdemona, unless his abode be lingered here by some accident; wherein none can be so determinate, as the removing of Cassio.

Rod. How do you mean removing of him?

Iago. Why, by making him incapable of Othello's place; knocking out his brains.

Rod. And that you would have me do?

Iago. Ay; if you dare do yourself a profit, and a right. He sups to-night with a harlotry⁴, and thither will I go to him: he knows not yet of his honourable fortune. If you

³ — especial COMMISSION] The 4to, 1622, alone has *command* for "commission." Other variations in this part of the scene, such as "within" for *in*, &c. are scarcely worth separate notice.

⁴ He sups to-night with a HARLOTRY,] The 4to, 1622, has *harlot*, and the two other old copies "harlotry:" Shakespeare uses "harlotry" in "Henry IV., Part I.," Vol. iii. p. 375, and in "Romeo and Juliet," Vol. v. p. 178.

will watch his going thence, (which I will fashion to fall out between twelve and one) you may take him at your pleasure: I will be near to second your attempt, and he shall fall between us.—Come, stand not amazed at it, but go along with me; I will show you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper-time, and the night grows to waste: about it.

Rod. I will hear farther reason for this.

Iago. And you shall be satisfied.

[*Exeunt.*

SCENE III.

Another Room in the Castle.

Enter OTHELLO, LODOVICO, DESDEMONA, EMILIA, and
Attendants.

Lod. I do beseech you, sir, trouble yourself no farther.

Oth. Oh! pardon me; 'twill do me good to walk.

Lod. Madam, good night; I humbly thank your ladyship.

Des. Your honour is most welcome.

Oth.

Will you walk, sir?—

Oh!—Desdemona,—

Des. My lord.

Oth. Get you to bed on the instant; I will be returned forthwith. Dismiss your attendant there: look, it be done.

Des. I will, my lord.

[*Exeunt* OTHELLO, LODOVICO, and *Attendants.*

Emil. How goes it now? he looks gentler than he did.

Des. He says, he will return incontinent;

He hath commanded me to go to bed,

And bade me to dismiss you.

Emil. Dismiss me!

Des. It was his bidding; therefore, good Emilia,
Give me my nightly wearing, and adieu:

We must not now displease him.

Emil. I would you had never seen him.

Des. So would not I: my love doth so approve him,
That even his stubbornness, his checks, and frowns,—
Pr'ythee, unpin me,—have grace and favour in them.

Emil. I have laid those sheets you bade me on the bed.

Des. All's one.—Good faith! how foolish are our minds⁵!—
If I do die before thee, pr'ythee, shroud me
In one of those same sheets.

Emil. Come, come, you talk.

Des. My mother had a maid call'd Barbara:
She was in love; and he she lov'd prov'd mad,
And did forsake her: she had a song of—"willow,"
An old thing 'twas, but it express'd her fortune,
And she died singing it. That song, to-night,
Will not go from my mind; I have much to do⁶,
But to go hang my head all at one side,
And sing it like poor Barbara. Pr'ythee, dispatch.

Emil. Shall I go fetch your night-gown?

Des. No, unpin me here.—

This Lodovico is a proper man,

Emil. A very handsome man.

Des. He speaks well.

Emil. I know a lady in Venice would have walked barefoot
to Palestine for a touch of his nether lip.

Des. *The poor soul sat sighing⁷ by a sycamore tree,*
[Singing.]

*Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:*

⁵ All's one.—Good FAITH! how foolish are our minds!] Such is the line in the 4to, 1622, while the folio and the later 4to. read "Good father!" It was, doubtless, as we learn from the corr. fo. 1632, a mere misprint for "Good faith!" and as such we have treated it.

⁶ — I have much to do,] In the 4to, 1622, these words and all that follows them, including the song, down to Desdemona's question, "Hark! who is it that knocks?" are not in the 4to, 1622, but in the folio, and in the 4to, 1630. It may be mentioned that the corr. fo. 1632 reads, "I have much to do, *not* to go hang my head;" but though "but" and *not* were often confounded, there seems here no sufficient reason for change.

⁷ The poor soul sat SIGHING] *Singing* in the folio, (the Duke of Devonshire's copy has it *sining*,) but the original ballad, inserted in Percy's Reliques, i. p. 212, (edit. 1812,) has "sighing," and such is the reading of the 4to, 1630. In the corr. fo. 1632 the first line is—

"A poor soul sat *sighing*," &c.,

and on some accounts the indefinite article may seem preferable. Several old songs are extant, of which the burden is "willow, willow, willow:" one of these is by old John Heywood, each stanza ending, "For all the green willow is my garland," and is contained in a very valuable manuscript of the time, formerly in the possession of Mr. B. H. Bright. Like the original ballad in Percy's Reliques, it is the lamentation of a man for a woman's infidelity.

*The fresh streams ran by her, and murmur'd her moans ;
Sing willow, willow, willow :
Her salt tears fell from her, and soften'd the stones ;*

Lay by these,—

Sing willow, willow, willow.

Pr'ythee, hie thee ; he'll come anon.—

Sing all a green willow must be my garland.

Let nobody blame him, his scorn I approve,—

Nay, that's not next.—Hark ! who is it that knocks ?

Emil. It is the wind.

Des. *I call'd my love, false love ; but what said he then ?*

Sing willow, willow, willow :

If I court no women, you'll couch with no men.

So, get thee gone ; good night. Mine eyes do itch ;
Doth that bode weeping ?

Emil. 'Tis neither here nor there.

Des. I have heard it said so⁸.—Oh, these men, these
men !—

Dost thou in conscience think,—tell me, Emilia,—
That there be women do abuse their husbands
In such gross kind ?

Emil. There be some such, no question.

Des. Wouldst thou do such a deed for all the world ?

Emil. Why, would not you ?

Des. No, by this heavenly light.

Emil. Nor I neither by this heavenly light :

I might do't as well i' the dark.

Des. Wouldst thou do such a deed for all the world ?

Emil. The world is a huge thing : 'tis a great price
For a small vice.

Des. In troth, I think thou wouldst not.

Emil. In troth, I think I should, and undo't, when I had
done. Marry, I would not do such a thing for a joint-ring,
nor for measures of lawn, nor for gowns, petticoats, nor caps,
nor any petty exhibition ; but, for the whole world,—why,

⁸ I have heard it said so—] This, as well as the following speech, is omitted
in the 4to, 1622, but both are found in the folio, and in the 4to, 1630.

who would not⁹ make her husband a cuckold, to make him a monarch? I should venture purgatory for't.

Des. Beshrew me, if I would do such a wrong for the whole world.

Emil. Why, the wrong is but a wrong i' the world; and, having the world for your labour, 'tis a wrong in your own world; and you might quickly make it right.

Des. I do not think there is any such woman.

Emil. Yes, a dozen; and as many
To the vantage, as would store the world they play'd for.
But, I do think¹, it is their husbands' faults,
If wives do fall. Say, that they slack their duties,
And pour our treasures into foreign laps;
Or else break out in peevish jealousies,
Throwing restraint upon us; or, say, they strike us,
Or scant our former having in despite,
Why, we have galls; and, though we have some grace,
Yet have we some revenge. Let husbands know,
Their wives have sense like them: they see, and smell,
And have their palates, both for sweet and sour,
As husbands have. What is it that they do,
When they change us for others? Is it sport?
I think it is; and doth affection breed it?
I think it doth. Is't frailty that thus errs?
It is so too: and have not we affections,
Desires for sport, and frailty, as men have?
Then, let them use us well; else, let them know,
The ills we do, their ills instruct us to².

Des. Good night, good night: heaven me such uses send³,
Not to pick bad from bad, but by bad mend! [*Exeunt.*]

⁹ —WHY, who would not] The 4to, 1622, "*Od's pity*, who would not," &c.

¹ But, I do think,] These words and all the rest of the speech are wanting in the 4to, 1622. This part of the scene, from "Wouldst thou do such a deed" down to "the world they play'd for," is struck out with a pen in the corr. fo. 1632, as if not acted in the time of the old annotator.

² The ills we do, their ills instruct us to.] This is the reading of the second folio, for "their ills instruct us so" of the older impressions.

³ — HEAVEN me such USES send,] The 4to, 1622, reads, "*God me such usage send.*" We follow the folio, and the 4to, 1630, but may almost suspect that neither "uses" nor *usage* was the word of the poet: perhaps "uses" ought to be *issues*, i. e. *results*; and in the first scene of "*Timon of Athens*," Vol. v. p. 212, we have seen "*issues*" (as we may conjecture) misprinted *uses*. In Beaumont and Fletcher's "*Knight of Malta*" (Dyce's edit. v. 185) there is a strange error in the old copies, which has been allowed to disfigure all subsequent impressions, where Montferrat addresses Zanthia as "*Thou sinful usher*," when the correct

ACT V. SCENE I.

A Street.

Enter IAGO and RODERIGO.

Iago. Here, stand behind this bulk; straight will he come:
Wear thy good rapier bare, and put it home.
Quick, quick; fear nothing; I'll be at thy elbow.
It makes us, or it mars us; think on that,
And fix most firm thy resolution.

Rod. Be near at hand; I may miscarry in't.

Iago. Here, at thy hand: be bold, and take thy stand⁴.

[*Retiring to a little distance.*]

Rod. I have no great devotion to the deed;
And yet he has given me satisfying reasons.—
'Tis but a man gone:—forth, my sword; he dies.

[*Going to his stand.*]

Iago. I have rubb'd this young quat⁵ almost to the sense,
And he grows angry. Now, whether he kill Cassio,
Or Cassio him, or each do kill the other,
Every way makes my game⁶: live Roderigo,
He calls me to a restitution large
Of gold, and jewels, that I bobb'd from him
As gifts to Desdemona;
It must not be: if Cassio do remain,
He hath a daily beauty in his life,

reading must be, "Thou sinful issue." "Issue" was misheard *usher*, for there is not the slightest pretext for calling the heroine an *usher*; and how so many editors could have passed over the nonsense is inexplicable.

⁴ — take thy STAND.] The 4to, 1622, "take thy sword." The folio alone has *bark* for "bulk" in the first line of the scene; and *bark* is altered to "balk," not "bulk," in the corr. fo. 1632.

⁵ — this young QUAT] The word "quat" of the folio, and 4to, 1630, is printed *gnat* in the 4to, 1622; but no doubt "quat" is the true reading: it means a *pimple* or *scab*, and it is met with in "The Devil's Law Case," 1623; but the Rev. Mr. Dyce does not explain it farther, than by quoting this passage from "Othello," (Webster's Works, vol. ii. p. 36.) The word "quat" also occurs in Dekker's "Gull's Horn Book," 1609, referred to by Steevens, with the epithet "young" prefixed to it, as in Shakespeare and Webster—"Whether he be a *young quat* of the first yeare's renew, or some austere and sullen-fac'd steward," &c.

⁶ Every way makes my GAME:] The 4tos. have *game* for "gain" of the folio.

That makes me ugly; and, besides, the Moor
May unfold me to him: there stand I in much peril.
No, he must die:—be't so. I hear him coming⁷.

Enter CASSIO.

Rod. I know his gait; 'tis he.—Villain, thou diest.

[Rushing out, and making a pass at CASSIO.]

Cas. That thrust had been mine enemy indeed,
But that my coat is better than thou know'st:
I will make proof of thine.

[Drawing, and wounding RODERIGO.]

Rod. Oh! I am slain. *[He falls.]*

[IAGO rushes from his post, cuts CASSIO behind in the leg, and exit.]

Cas. I am maim'd for ever.—Light, ho!⁸ murder!
murder! *[He falls.]*

Enter OTHELLO, at a distance.

Oth. The voice of Cassio.—Iago keeps his word.

Rod. Oh, villain that I am!

Oth. It is e'en so.

Cas. Oh! help, ho! light! a surgeon!

Oth. 'Tis he.—Oh brave Iago! honest, and just,
That hast such noble sense of thy friend's wrong,
Thou teachest me.—Minion, your dear lies dead,
And your unblest fate hies⁹:—strumpet, I come.
Forth of my heart those charms, thine eyes, are blotted;
Thy bed, lust-stain'd, shall with lust's blood be spotted.

[Exit OTHELLO.]

Enter LODOVICO and GRATIANO, at a distance.

Cas. What, ho! no watch? no passage? murder! murder!

Gra. 'Tis some mischance; the cry is very direful.

Cas. Oh, help!

Lod. Hark!

Rod. Oh wretched villain!

Lod. Two or three groan.—It is a heavy night¹:

⁷ — BE'T SO. I HEAR him coming.] The folio alone has "But so, I heard," &c.

⁸ LIGHT, ho!] In the folio alone, "Help, ho!" Just above, in Cassio's last speech, the 4to, 1622, has *think'st* for "know'st."

⁹ And your UNBLEST fate hies:] "And your fate hies apace," in the 4to, 1622.

¹ IT IS A heavy night:] The folio, only, to the injury, at least, of the metre, "'Tis heavy night." Just above it has *voice* for "cry" of the 4tos.

These may be counterfeits; let's think't unsafe
To come in to the cry without more help.

Rod. No body come? then, shall I bleed to death.

Enter IAGO, with a light.

Lod. Hark!

Gra. Here's one comes in his shirt, with light and weapons.

Iago. Who's there? whose noise is this, that cries on
murder?

Lod. We do not know.

Iago. Did not you hear a cry?

Cas. Here, here! for heaven's sake, help me.

Iago. What's the matter?

Gra. This is Othello's ancient, as I take it.

Lod. The same indeed; a very valiant fellow.

Iago. What are you here, that cry so grievously?

Cas. Iago? Oh! I am spoil'd; undone by villains:
Give me some help.

Iago. Oh me, lieutenant! what villains have done this?

Cas. I think that one of them is hereabout,
And cannot make away.

Iago. Oh treacherous villains!—
What are you there? come in, and give some help.

[*To LODOVICO and GRATIANO.*

Rod. Oh, help me! here.

Cas. That's one of them.

Iago. Oh murderous slave! Oh villain!

[*IAGO stabs RODERIGO.*

Rod. Oh damn'd Iago! Oh inhuman dog²!—

Iago. Kill men i' the dark!—Where be these bloody
thieves?—

How silent is this town!—Ho! murder! murder!

What may you be? are you of good, or evil?

Lod. As you shall prove us, praise us.

Iago. Signior Lodovico?

Lod. He, sir.

Iago. I cry you mercy. Here's Cassio hurt by villains.

Gra. Cassio?

² Oh inhuman dog!] The modern stage-direction here is *Dies*, but it is evident, from what is said on p. 126, that Roderigo does not die immediately. The only stage-direction in any of the old copies is *Thrusts him in*, in the 4to, 1630, when Iago stabs Roderigo. The 4tos. add "Oh! oh! oh!" to this line.

Iago. How is it, brother?

Cas. My leg is cut in two.

Iago. Marry, heaven forbid!—
Light, gentlemen; I'll bind it with my shirt.

Enter BIANCA.

Bian. What is the matter, ho? who is't that cried?

Iago. Who is't that cried!

Bian. Oh my dear Cassio! my sweet Cassio!
Oh Cassio, Cassio, Cassio!

Iago. Oh notable strumpet!—Cassio, may you suspect
Who they should be that have thus mangled you?

Cas. No.

Gra. I am sorry, to find you thus: I have been to seek
you.

Iago. Lend me a garter:—so.—Oh, for a chair,
To bear him easily hence³!

Bian. Alas! he faints.—Oh Cassio! Cassio! Cassio!

Iago. Gentleman all, I do suspect this trash
To be a party in this injury⁴.—

Patience a while, good Cassio.—Come, come.

Lend me a light.—Know we this face, or no?

Alas! my friend, and my dear countryman,
Roderigo? no:—yes, sure. Oh heaven! Roderigo.

Gra. What, of Venice?

Iago. Even he, sir; did you know him?

Gra.

Know him? ay.

Iago. Signior Gratiano? I cry you gentle pardon:
These bloody accidents must excuse my manners,
That so neglected you.

Gra. I am glad to see you.

Iago. How do you, Cassio?—Oh, a chair, a chair!

Gra. Roderigo!

Iago. He, he, 'tis he.—Oh! that's well said⁵;—the chair.—
[*A chair brought in.*

Some good man bear him carefully from hence;
I'll fetch the general's surgeon.—For you, mistress,

[*To BIANCA.*

³ To bear him easily hence!] This speech is wanting in the 4to, 1622.

⁴ TO BE A PARTY in this injury.] So the folio: the 4to, 1622, reads, "To bear a part in this;" the 4to, 1630, "To bear a part in this injury."

⁵ Oh! that's well said;] Another out of many examples to show that "well said" was often of old used for "well done."

Save you your labour.—He that lies slain here, Cassio,
Was my dear friend. What malice was between you?

Cas. None in the world; nor do I know the man.

Iago. What, look you pale?—Oh, bear him out o' the air.—

[*CASSIO and ROD. are borne off.*]

Stay you, good gentlemen⁶.—Look you pale, mistress?

Do you perceive the gastness of her eye?—

Nay, an you stir⁷:—we shall hear more anon.—

Behold her well; I pray you, look upon her:

Do you see, gentlemen? nay, guiltiness will speak,

Though tongues were out of use.

Enter EMILIA.

Emil. Alas! what's the matter? what's the matter, husband?

Iago. Cassio hath here been set on in the dark
By Roderigo, and fellows that are scap'd:
He's almost slain, and Roderigo dead.

Emil. Alas, good gentleman! alas, good Cassio!

Iago. This is the fruit of whoring.—Pr'ythee, Emilia,
Go know of Cassio where he supp'd to-night.—
What! do you shake at that?

Bian. He supp'd at my house; but I therefore shake not.

Iago. Oh! did he so? I charge you, go with me.

Emil. Oh, fie upon thee, strumpet!

Bian. I am no strumpet; but of life as honest,
As you that thus abuse me.

Emil. As I? fie upon thee!

Iago. Kind gentlemen, let's go see poor Cassio dress'd.—
Come, mistress, you must tell's another tale.—

Emilia, run you to the citadel,

And tell my lord and lady what hath happ'd.—

Will you go on, I pray?—This is the night,

That either makes me, or fordoes me quite⁸.

[*Aside.*]

[*Exeunt.*]

⁶ Stay you, good GENTLEMEN.] *Gentlewoman* is the 4to. reading; and in the next line, *gestures* for "gastness." We have had the verb "gasted" in "King Lear," A. ii. sc. 1, Vol. v. p. 649.

⁷ Nay, AN you STIR:] Thus the 4tos, addressed to Bianca: the folio, "Nay, if you stare." Below, the folio alone reads, "and Roderigo quite dead;" but *quite* is struck out in the corr. fo. 1632.

⁸ — or FORDOES me quite.] To "fordo" is to *destroy*: it occurs in this sense in "King Lear," A. v. sc. 3, and in "Hamlet," A. v. sc. 1.

SCENE II.

A Bedchamber.

*DESDEMONA in bed, asleep : a light burning.**Enter OTHELLO.*

Oth. It is the cause, it is the cause, my soul⁹,—
 Let me not name it to you, you chaste stars!—
 It is the cause.—Yet I'll not shed her blood;
 Nor scar that whiter skin of her's than snow,
 And smooth as monumental alabaster.
 Yet she must die, else she'll betray more men.
 Put out the light, and then—put out the light¹?
 If I quench thee, thou flaming minister,
 I can again thy former light restore,
 Should I repent me; but once put out thy light²,
 Thou cunning'st pattern of excelling nature,
 I know not where is that Promethean heat,
 That can thy light relume³. When I have pluck'd thy rose,
 I cannot give it vital growth again,
 It needs must wither:—I'll smell it on the tree.—

[Kissing her.]

⁹ — it is the cause, my soul,] Othello enters reasoning with himself on his justification for killing Desdemona, viz., her infidelity; and he refuses to name it to the stars, because they are "chaste:" hence the peculiar propriety of the epithet, for which Steevens informs us there is "no classical authority." There is, happily, "no classical authority" for many other beauties in Shakespeare.

¹ Put out the light, and then—put out the light?] Warburton recommended this mode of pointing the line, excepting that he placed a mark of admiration after "put out the light!" It rather seems a question, which Othello asks himself when the reflection comes across him. Some of the commentators have contended that the old pointing is right—"Put out the light, and then put out the light;" alleging that Warburton's change "gave a spirit to the passage which was not intended;" but what right have we to say, that Shakespeare did not intend to give the line all the spirit of which it is susceptible? The punctuation we have adopted is in accordance with what immediately follows.

² — but once put out THY LIGHT,] Thus the folio: the 4tos. merely, "but once put out *thine*." The folio, and the 4to, 1630, both read "cunning'st" in the next line, and not *cunning*, as in the 4to, 1622.

³ That can thy light RELUME.] "Relume" is the word in the folio: in the 4to, 1622, it is *return*; and in the 4to, 1630, *relumine*. Two lines lower the folio reads, "I'll smell *thee* on the tree." There are some minor variations, which it is not necessary to particularize.

Oh balmy breath, that dost almost persuade
Justice to break her sword!—One more, one more.—
Be thus when thou art dead, and I will kill thee,
And love thee after.—One more, and this the last:
So sweet was ne'er so fatal. I must weep,
But they are cruel tears: this sorrow's heavenly;
It strikes where it doth love.—She wakes—

Des. Who's there? Othello?

Oth. Ay, Desdemona.

Des. Will you come to bed, my lord?

Oth. Have you pray'd to-night, Desdemona?

Des. Ay, my lord.

Oth. If you bethink yourself of any crime,
Unreconcil'd as yet to heaven and grace,
Solicit for it straight.

Des. Alas, my lord! what may you mean by that?

Oth. Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No,—heaven forefend—I would not kill thy soul.

Des. Talk you of killing?

Oth. Ay, I do.

Des. Then, heaven
Have mercy on me!

Oth. Amen, with all my heart!

Des. If you say so, I hope you will not kill me.

Oth. Humph!

Des. And yet I fear you; for you are fatal then,
When your eyes roll so. Why I should fear, I know not,
Since guiltiness I know not; but yet, I feel I fear.

Oth. Think on thy sins.

Des. They are loves I bear to you.

Oth. Ay, and for that thou diest.

Des. That death's unnatural, that kills for loving.—
Alas! why gnaw you so your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet, I hope, I hope⁴,
They do not point on me.

Oth. Peace, and be still!

Des. I will so. What's the matter?

⁴ — but yet, I hope, I hope,] The 4tos. both omit the repetition of "I hope," which is necessary to the line: farther on, the folio omits "Yes" before "presently," equally necessary, and found in the 4tos.

Oth. That handkerchief, which I so lov'd, and gave thee,
Thou gav'st to Cassio.

Des. No, by my life and soul!
Send for the man, and ask him.

Oth. Sweet soul, take heed,
Take heed of perjury; thou'rt on thy death-bed.

Des. Ay, but not yet to die.

Oth. Yes, presently:
Therefore, confess thee freely of thy sin;
For to deny each article with oath,
Cannot remove, nor choke, the strong conception,
That I do groan withal. Thou art to die.

Des. Then, Lord, have mercy on me!

Oth. I say, amen.

Des. And have you mercy too!—I never did
Offend you in my life; never lov'd Cassio,
But with such general warranty of heaven
As I might love: I never gave him token.

Oth. By heaven, I saw my handkerchief in's hand.
Oh perjur'd woman! thou dost stone my heart,
And mak'st me call what I intend to do
A murder, which I thought a sacrifice:
I saw the handkerchief.

Des. He found it then:
I never gave it him.—Send for him hither;
Let him confess a truth.

Oth. He hath confess'd.

Des. What, my lord?

Oth. That he hath—us'd thee⁵.

Des. How? unlawfully?

Oth. Ay.

Des. He will not say so.

Oth. No, his mouth is stopp'd;
Honest Iago hath ta'en order for't.

Des. My fear interprets then.—What! is he dead?

Oth. Had all his hairs been lives, my great revenge
Had stomach for them all.

Des. Alas! he is betray'd, and I undone.

Oth. Out, strumpet! Weep'st thou for him to my face?

Des. Oh! banish me, my lord, but kill me not.

⁵ That he hath—US'D THEE.] So the folio, and the 4to, 1630: the 4to, 1622,
"That he hath—*us'd's death!*"

Oth. Down, strumpet!

Des. Kill me to-morrow; let me live to-night.

Oth. Nay, if you strive,—

Des. But half an hour.

Oth. Being done,

There is no pause⁶.

Des. But while I say one prayer.

Oth. It is too late. [*He stifles her.*]

Des. Oh Lord, Lord, Lord⁷!

Emil. [*Within.*] My lord, my lord! what ho! my lord,
my lord!

Oth. What noise is this?—Not dead! not yet quite dead?
I, that am cruel, am yet merciful;
I would not have thee linger in thy pain.—
So, so⁸!

Emil. [*Within.*] What ho! my lord, my lord!

Oth. Who's there?

Emil. [*Within.*] Oh, good my lord! I would speak a word
with you.

Oth. Yes;—'tis Emilia,—By and by.—She's dead.
'Tis like she comes to speak of Cassio's death;
The noise was high⁹.—Ha! no more moving?
Still as the grave.—Shall she come in? Were't good?
I think she stirs again:—no.—What's the best?
If she come in, she'll sure speak to my wife:
My wife! my wife! what wife?—I have no wife.
Oh, insupportable, oh heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that th' affrighted globe
Should yawn at alteration.

Emil. [*Within.*] I do beseech you, I may speak with you.

⁶ There is no pause.] This speech is not found in the 4to, 1622.

⁷ Oh Lord, Lord, Lord!] These exclamations are only in the 4to, 1622. Mr. Singer informs us that the form of exclamation in the 4to, 1622, is "God, God, God!" This is probably a mistake: it is "Oh Lord, Lord, Lord!" in every copy we happen to have seen.

⁸ So, so!] It has been supposed that with these words, Othello, after having *stifled* or *smothered* Desdemona, (for the stage-direction in the old copies is thus varied) stabs her, in order to put an end to her sufferings. This may be so, but the 4tos. and folios say nothing about it; and the argument of Steevens, that Desdemona was more likely to speak afterwards, when she had been stabbed as well as smothered, seems a little extraordinary.

⁹ The noise was high.] Both the 4tos. have, "The noise was *here*." In the last line of the speech, they have "Should yawn" for "*Did yawn*" of the folio. The emendation is "Should yawn" in the corr. fo. 1632.

Oh, good my lord!

Oth. I had forgot thee. Oh! come in, Emilia.—

Soft,—by and by:—let me the curtains draw.—

Where art thou? What's the matter with thee now?

[Unlocking the door.]

Enter EMILIA.

Emil. Oh, good my lord! yonder's foul murder done.

Oth. What! now?

Emil. But now, my lord!

Oth. It is the very error of the moon;

She comes more near the earth than she was wont,
And makes men mad.

Emil. Cassio, my lord, has kill'd a young Venetian,
Call'd Roderigo.

Oth. Roderigo kill'd!

And Cassio kill'd?

Emil. No; Cassio is not kill'd.

Oth. Not Cassio kill'd?—Then murder's out of tune,
And sweet revenge grows harsh.

Des. Oh, falsely, falsely, murder'd!

Emil. Alas! what cry is that?

Oth. That! what?

Emil. Out, and alas! that was my lady's voice¹:—
Help! help, ho! help!—Oh lady, speak again!
Sweet Desdemona! Oh, sweet mistress, speak!

Des. A guiltless death I die.

Emil. Oh! who hath done
This deed?

Des. Nobody; I myself; farewell:
Commend me to my kind lord. Oh farewell!

[Dies.]

Oth. Why, how should she be murder'd?

Emil. Alas, who knows?

Oth. You heard her say herself, it was not I.

Emil. She said so; I must needs report a truth.

Oth. She's like a liar gone to burning hell:
'Twas I that kill'd her.

Emil. Oh! the more angel she,
And you the blacker devil.

¹ — THAT was my lady's voice:] The 4to, 1622, only, "it is my lady's voice." Lower down, the folio has, "You hear her say," for "You heard her say;" and "the truth" for "a truth" of the 4tos.

Oth. She turn'd to folly, and she was a whore.

Emil. Thou dost belie her, and thou art a devil.

Oth. She was false as water.

Emil. Thou art rash as fire, to say
That she was false: oh! she was heavenly true.

Oth. Cassio did top her; ask thy husband else.
Oh! I were damn'd beneath all depth in hell,
But that I did proceed upon just grounds
To this extremity. Thy husband knew it all.

Emil. My husband?

Oth. Thy husband.

Emil. That she was false to wedlock?

Oth. Ay, with Cassio. Nay, had she been true²,
If heaven would make me such another world
Of one entire and perfect chrysolite,
I'd not have sold her for it.

Emil. My husband?

Oth. Ay, 'twas he that told me first:
An honest man he is, and hates the slime
That sticks on filthy deeds.

Emil. My husband?

Oth. What needs this iteration³, woman? I say, thy
husband.

Emil. Oh mistress! villainy hath made mocks with love⁴.—
My husband say, that she was false?

Oth. He, woman;
I say, thy husband: dost understand the word?
My friend, thy husband, honest, honest Iago.

Emil. If he say so, may his pernicious soul
Rot half a grain a day! he lies to the heart:
She was too fond of her most filthy bargain.

Oth. Ha! [Threatening her⁵.

² Ay, with Cassio. NAY, had she been true,] So the line stands in the 4tos, 1622 and 1630: the folio, to the injury of the metre, omits "Nay," and modern editors, deserting all the old impressions as regards the versification, have regulated the passage differently. In Othello's next speech, the folio reads, "that told me on her first," not so given in any other copy.

³ What needs this ITERATION,] The folio alone has *iterance*: no such word has been pointed out in any other author.

⁴ Oh mistress! villainy hath made mocks with love.] This, and the speech by Othello, which follows it, are not in the 4to, 1622, but in the folio, and in the 4to, 1630. The 4to, 1630, corrects the folio, by reading, "My husband say, *that* she was false."

⁵ Threatening her.] This stage-direction is from the margin of the corr. fo. 1632; but in what precise way Othello threatened Emilia does not appear.

Emil. Do thy worst.
This deed of thine is no more worthy heaven,
Than thou wast worthy her.

Oth. Peace! you were best.

Emil. Thou hast not half the power⁶ to do me harm,
As I have to be hurt. Oh gull! oh dolt!
As ignorant as dirt! thou hast done a deed,—
I care not for thy sword; I'll make thee known,
Though I lost twenty lives.—Help! help, ho! help!
The Moor has kill'd my mistress! Murder! murder!

Enter MONTANO, GRATIANO, and IAGO.

Mon. What is the matter?—How now, general!

Emil. Oh! are you come, Iago? you have done well,
That men must lay their murders on your neck.

Gra. What is the matter?

Emil. Disprove this villain, if thou be'st a man:
He says, thou told'st him that his wife was false.
I know, thou didst not, thou'rt not such a villain.
Speak, for my heart is full.

Iago. I told him what I thought; and told no more
Than what he found himself was apt and true.

Emil. But did you ever tell him, she was false?

Iago. I did.

Emil. You told a lie; an odious, damned lie;
Upon my soul, a lie; a wicked lie.—
She false with Cassio!—Did you say with Cassio?

Iago. With Cassio, mistress. Go to, charm your tongue⁷.

Emil. I will not charm my tongue; I am bound to speak.
My mistress here lies murder'd in her bed⁸.

All. Oh, heavens forefend!

Emil. And your reports have set the murder on⁹.

Oth. Nay, stare not, masters: it is true, indeed.

⁶ — half THE power] The folio alone reads, "half *that* power."

⁷ Go to, charm your tongue.] *i. e.* As we say, familiarly, hold your tongue, or poetically, *enchant* your tongue to silence. See "The Winter's Tale," A. iv. sc. 3, Vol. iii. p. 78, where a number of instances of the use of the expression "charm your tongue," from Shakespeare and other authors, are collected. We may here add to them Chapman, in B. v. of his translation of the Iliad.

⁸ My mistress here lies murder'd in her bed.] A line not in the 4to, 1622, but in both the other old authorities.

⁹ And your reports have set the MURDER on.] *i. e.* Have occasioned the murder. The corr. fo. 1632 has *murderer* for "murder," and the change is not merely needless, but injurious.

Gra. 'Tis a strange truth.

Mon. Oh monstrous act!

Emil. Villainy! villainy! villainy!

I think upon't,—I think,—I smell't:—Oh villainy!

I thought so then:—I'll kill myself for grief.—

Oh villainy, villainy!

Iago. What! are you mad? I charge you, get you home.

Emil. Good gentlemen, let me have leave to speak:

'Tis proper I obey him, but not now.—

Perchance, Iago, I will ne'er go home.

Oth. Oh! oh! oh! [*Falling on the bed*¹.

Emil. Nay, lay thee down and roar,

For thou hast kill'd the sweetest innocent,

That e'er did lift up eye.

Oth. Oh! she was foul.— [*Rising.*

I scarce did know you, uncle: there lies your niece,

Whose breath, indeed, these hands have newly stopp'd.

I know, this act shows terrible and grim².

Gra. Poor Desdemona! I am glad thy father's dead.

Thy match was mortal to him, and pure grief

Shore his old thread in twain: did he live now,

This sight would make him do a desperate turn,

Yea, curse his better angel from his side,

And fall to reprobation³.

Oth. 'Tis pitiful; but yet Iago knows,

That she with Cassio hath the act of shame

A thousand times committed: Cassio confess'd it;

And she did gratify his amorous works

With that recognizance and pledge of love

Which I first gave her. I saw it in his hand:

¹ Falling on the bed.] This is the stage-direction in the 4to, 1622: there is none in the folio, 1623; but in the corr. fo. 1632 it is "Falling on the ground," and opposite Othello's next speech "Starting up" is written in the margin. "Falling on the ground" may indicate the manner of some particular old actor.

² — shows terrible and grim.] The folio alone has *horrible* for "terrible."

³ And fall to REPROBATION.] Here also the folio is singular in reading *reprobance*, for "reprobation:" like *iterance*, p. 119, we have no other authority for the word *reprobance*. Malone quoted the following parallel passage from Shakespeare's Sonnets, No. 144:

————— "my female evil
Tempteth my better angel from my side;"

but without informing us, that for "side" the old edit. of the Sonnets, 4to, 1609, has *sight*. This passage from Othello forms a very useful comment on the quotation from the Sonnets, and shows decisively that *sight* ought to be "side:" the rhyme also supports "side."

It was a handkerchief, an antique token

My father gave my mother.

Emil. Oh heaven! oh heavenly powers!

Iago.

Come, hold your peace.

Emil. 'Twill out, 'twill out:—I hold my peace, sir? no⁴;
No, I will speak as liberal as the north⁵.

Let heaven, and men, and devils, let them all,

All, all, cry shame against me, yet I'll speak.

Iago. Be wise, and get you home.

Emil.

I will not.

[*IAGO offers to stab his Wife.*

Fie!

Gra.

Your sword upon a woman?

Emil. Oh thou dull Moor! that handkerchief, thou speak'st
of,

I found by fortune, and did give my husband;

For often, with a solemn earnestness,

(More than, indeed, belong'd to such a trifle)

He begg'd of me to steal it.

Iago.

Villainous whore!

[*They hold him.*

Emil. She give it Cassio! no, alas! I found it,
And I did give't my husband.

Iago.

Filth, thou liest.

Emil. By heaven, I do not; I do not, gentlemen.—
Oh murderous coxcomb! what should such a fool
Do with so good a woman⁶?

[*IAGO stabs EMILIA, and exit instantly*⁷.

Oth.

Are there no stones in heaven,

⁴ 'Twill out, 'twill out:—I hold my peace, sir? no;] So the 4to, 1630: the folio, imperfectly as regards metre, " 'Twill out, 'twill out: I peace?"

⁵ No, I will speak as liberal as the NORTH.] Our reading is here that of the folio: the 4tos. differ from each other, as well as from the folio, but that of 1630 substantially supports the folio: it has,

"I'll be in speaking liberal as the north,"

while the line in the 4to, 1622, runs thus:

"I'll be in speaking liberal as the air."

This instance among others, may serve to show that all three copies were printed from different manuscripts. A third version is supplied by the corr. fo. 1632, where *wind* is substituted for "north" of the folio, 1623, and for *air* of the 4to, 1622. "North" ought to have the preference.

⁶ Do with so good a WOMAN?] "Do with so good a wife," only in the folio.

⁷ Iago stabs Emilia, AND EXIT INSTANTLY.] The old stage-direction in the 4tos. is (for there is none in the folio), "The Moor runs at Iago: Iago kills his wife," but his *exit* is not marked until after Emilia's next speech. It appears afterwards that Montano disarms Othello.

But what serve for the thunder?—Precious villain⁸!

Gra. The woman falls: sure, he has kill'd his wife.

Emil. Ay, ay. Oh, lay me by my mistress' side!

Gra. He's gone, but his wife's kill'd.

Mon. 'Tis a notorious villain. Take you this weapon,
Which I have here recover'd from the Moor⁹.

Come, guard the door without: let him not pass,

But kill him rather. I'll after that same villain,

For 'tis a damned slave. [*Exeunt MONTANO and GRATIANO.*]

Oth. I am not valiant neither,

But every puny whipster gets my sword.

But why should honour outlive honesty?

Let it go all.

Emil. What did thy song bode, lady?

Hark, canst thou hear me? I will play the swan,

And die in music:—*Willow, willow, willow*¹.—

Moor, she was chaste; she lov'd thee, cruel Moor:

So come my soul to bliss, as I speak true;

So speaking as I think, I die,—I die.

[*Dies.*]

Oth. I have another weapon in this chamber,

It is a sword of Spain, the ice-brook's temper.—

[*Exit and returns.*]

Oh! here it is.—Uncle, I must come forth.

Gra. [*Within.*] If thou attempt it, it will cost thee dear:

Thou hast no weapon, and perforce must suffer.

Oth. Look in upon me, then, and speak to me²,

Or, naked as I am, I will assault thee.

Re-enter GRATIANO.

Gra. What is the matter?

Oth. Behold! I have a weapon;

A better never did itself sustain

Upon a soldier's thigh: I have seen the day,

⁸ PRECIOUS villain!] This is a place where the 4to, 1630, affords a different, and an inferior reading to the two older editions: it has "*pernicious villain.*" At all events, *pernicious* does not suit the measure.

⁹ Which I have here recover'd from the Moor.] This line shows that Othello had "run at Iago," according to the old stage-direction of the 4tos, and that Montano, interposing, had "recovered" his sword of him. "Here" in this line is omitted in the folio, 1623, but inserted in the corr. fo. 1632.

¹ — Willow, willow, willow.] These words and the preceding part of the speech, are not in the 4to, 1622. In the last line of it, the folio reads "*Alas! I die,*" instead of "*I die—I die,*" of the 4tos.

² — and speak to me,] The folio alone has, "and speak *with* me."

That, with this little arm, and this good sword,
 I have made my way through more impediments
 Than twenty times your stop.—But, oh vain boast!
 Who can control his fate? 'tis not so now.—
 Be not afraid, though you do see me weapon'd;
 Here is my journey's end, here is my butt,
 And very sea-mark of my utmost sail.
 Do you go back dismay'd? 'tis a lost fear;
 Man but a rush against Othello's breast,
 And he retires.—Where should Othello go?—
 Now, how dost thou look now? oh ill-starr'd wench³!
 Pale as thy smock! when we shall meet at compt,
 This look of thine will hurl my soul from heaven,
 And fiends will snatch at it. Cold, cold, my girl;
 Even like thy chastity.—Oh, cursed slave⁴!—
 Whip me, ye devils,
 From the possession of this heavenly sight!
 Blow me about in winds! roast me in sulphur!
 Wash me in steep-down gulfs of liquid fire!
 Oh Desdemona! Desdemona! dead? Oh! oh! oh⁵!

Enter LODOVICO, MONTANO, CASSIO⁶, and *Officers with* IAGO,
prisoner.

Lod. Where is this rash and most unfortunate man?

Oth. That's he, that was Othello: here I am.

Lod. Where is that viper? bring the villain forth.

Oth. I look down towards his feet⁷;—but that's a fable:
 If that thou be'st a devil, I cannot kill thee.

[OTHELLO wounds IAGO.]

³ Now, how dost thou look now? oh ill-starr'd wench! This and the six previous lines are not in the 4to, 1622, but are in the folio, 1623, and in the 4to, 1630: the latter, however, omits "Now," in this line.

⁴ Even like thy chastity.—Oh, cursed slave! So the two 4tos: the folio repeats "cursed," to the detriment of the metre.

⁵ Oh Desdemona! Desdemona! dead? Oh! oh! oh! Our reading is here that of both the 4tos; the folio has the line thus, with an injurious, though by no means unprecedented, abridgment of the name:—

"Oh Desdemon? dead? Desdemon! dead? Oh! oh;"

The line in our text ends, strictly, at "dead."

⁶ Enter Lodovico, Montano, Cassio,] The stage-direction of the 4tos. informs us that Cassio was "carried in a chair," but as the words are not in the folio, we may, perhaps, infer that the practice of our old stage in this respect was not uniform. In modern times Cassio walks in lame, and supported, with the handkerchief as a bandage about his wounded leg.

⁷ — towards his feet;] To see (observes Johnson) if, according to the common opinion, his feet were cloven.

Lod. Wrench his sword from him.

Iago. I bleed, sir; but not kill'd.

Oth. I am not sorry neither: I'd have thee live;
For, in my sense, 'tis happiness to die.

Lod. Oh thou Othello! that wert once so good,
Fall'n in the practice of a damned slave⁸,
What shall be said to thee?

Oth. Why, any thing:
An honourable murderer, if you will;
For nought I did in hate, but all in honour.

Lod. This wretch hath part confess'd his villainy.
Did you and he consent in Cassio's death?

Oth. Ay.

Cas. Dear general, I never gave you cause.

Oth. I do believe it, and I ask your pardon⁹.—
Will you, I pray, demand that demi-devil,
Why he hath thus ensnar'd my soul and body?

Iago. Demand me nothing: what you know, you know.
From this time forth I never will speak word.

Lod. What! not to pray?

Gra. Torments will ope your lips.

Oth. Well, thou dost best.

Lod. Sir, you shall understand what hath befall'n,
Which, as I think, you know not. Here is a letter,
Found in the pocket of the slain Roderigo;
And here another: the one of them imports
The death of Cassio to be undertook
By Roderigo.

Oth. Oh villain!

Cas. Most heathenish, and most gross!

Lod. Now, here's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this damned villain;
But that, belike, Iago in the interim¹
Came in, and satisfied him.

⁸ — of a DAMNED slave,] The folio reads "of a *cursed* slave," in opposition to the two other authorities. "Practice" is, of course, *contrivance*, as in Vol. iv. p. 370, and in various other places.

⁹ — I ask your pardon.] The folio alone has "I ask your pardon," the 4tos. *you* for "your;" and in this part of the scene there are some other trifling variations not requiring especial notice, and not at all affecting the sense.

¹ — in the INTERIM] "Interim" is the word in the folio and in the 4to, 1630: it is *nick* in the 4to, 1632. In the next line the folio reads, "Oh *thou* pernicious caitiff!"

Oth. Oh, the pernicious caitiff!—
How came you, Cassio, by that handkerchief,
That was my wife's?

Cas. I found it in my chamber;
And he himself confess'd, but even now²,
That there he dropp'd it, for a special purpose,
Which wrought to his desire.

Oth. Oh fool! fool! fool!

Cas. There is, besides, in Roderigo's letter,
How he upbraids Iago, that he made him
Brave me upon the watch; whereon it came
That I was cast: and even but now he spake,
After long seeming dead,—Iago hurt him,
Iago set him on.

Lod. You must forsake this room, and go with us:
Your power and your command is taken off,
And Cassio rules in Cyprus.—For this slave,
If there be any cunning cruelty,
That can torment him much, and hold him long,
It shall be his.—You shall close prisoner rest,
Till that the nature of your fault be known
To the Venetian state.—Come; bring him away³.

Oth. Soft you; a word or two, before you go.
I have done the state some service, and they know it;
No more of that.—I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am⁴, nothing extenuate,
Nor set down aught in malice: then, must you speak
Of one that lov'd, not wisely, but too well:
Of one, not easily jealous, but, being wrought,
Perplex'd in the extreme; of one, whose hand,
Like the base Indian, threw a pearl away⁵,

² And he himself confess'd, but even now,] The folio and 4to, 1630, read "confess'd it but even now," and the 4to, 1622, "confess'd it even now." The sense clearly requires the omission of *it*.

³ — Come; bring HIM away.] The folio, 1623, omits "him," found in the other old copies: the corr. fo. 1632 has *them* for "him;" but the change is not required, unless we suppose Lodovico to refer to Othello as well as to Iago.

⁴ Speak of me as I am,] Thus the folio and 4to, 1630: the earlier 4to, "Speak of *them* as *they* are."

⁵ Like the base INDIAN, threw a pearl away,] The folio has *Iudean*, and the 4to, 1622, *Indian*, and to these authorities the commentators referred; but they left unnoticed the 4to, 1630, which, like the earlier 4to, has *Indian*. Theobald, Warburton, and Malone, are at variance whether the 4to, 1622, reads *Iudean* or *Indian*; but there can be no doubt that *Indian* is there the word. The meaning

Richer than all his tribe ; of one, whose subdued eyes,
 Albeit unused to the melting mood,
 Drop tears as fast as the Arabian trees
 Their medicinal gum ⁶. Set you down this ;
 And say, besides, that in Aleppo once,
 Where a malignant and a turban'd Turk ⁷
 Beat a Venetian, and traduc'd the state,
 I took by the throat the circumcised dog,
 And smote him—thus. [*He stabs himself*⁸.

Lod. Oh bloody period !

Gra. All that's spoke is marr'd.

Oth. I kiss'd thee, ere I kill'd thee :—no way but this,
 Killing myself, to die upon a kiss. [*Dies on the bed*⁹.

Cas. This did I fear, but thought he had no weapon,
 For he was great of heart.

Lod. Oh Spartan dog !
 More fell than anguish, hunger, or the sea,
 Look on the tragic loading of this bed ¹ ; [*To IAGO.*
 This is thy work : the object poisons sight ;

is very clear, the allusion obscure ; and the probability is, that Shakespeare referred to some known fable of the time, now lost. Theobald contended for a reference to the story of Herod and Mariamne. It was formerly thought that the balance of the old texts was equal, the folio being *Iudean*, and the 4to, 1622, *Indian*, and it is somewhat surprising that, on a question of the kind, no resort was ever had to the other contemporary authority, differing in many places from the 4to, 1622, and from the folio, 1623, and printed from some separate manuscript. Had *Iudean* of the folio, 1623, been right, the word would hardly have been printed *Indian*, in the 4to, 1630, supposing the editor to have referred to the folio. On the whole, we reprint “ Indian.”

⁶ Their MEDICINAL gum.] Here again the 4to, 1630, comes to our aid on the balance of evidence, the folio reading *medicinable*, and the 4to, 1622, “ medicinal ;” the 4to, 1630, also has “ medicinal.”

⁷ WHERE a malignant and a turban'd Turk] The corr. fo. 1632 has *When* for “ Where.” We may presume, perhaps, that the actor of the part of Othello, whom the old annotator saw, recited *When* for “ Where ;” and the two words were, as we have seen, often confounded by the old printers.

⁸ He stabs himself] A stage-direction from the corr. fo. 1632, and such have usually been the words employed in modern editions, derived from the 4to, 1622 : they are wanting in the folio, 1623, and, almost of course, in subsequent impressions in the same form.

⁹ Dies ON THE BED.] So the corr. fo. 1632, for the ordinary stage-direction, *Dies*. Othello casts himself upon the bed where Desdemona was lying, and thus “ died upon a kiss :” in this way he became part of the “ tragic loading of the bed ” mentioned by Lodovico. The usual stage-direction, “ Falling upon Desdemona,” seems needlessly coarse and clumsy.

¹ Look on the tragic LOADING of this bed ;] Here the text of the folio is evidently preferable to that of the two 4tos, which absurdly have *lodging* for “ loading :” this fact seems to show that for the 4to, 1630, the folio, 1623, was not resorted to.

Let it be hid.—Gratiano, keep the house,
And seize upon the fortunes of the Moor,
For they succeed on you².—To you, lord governor,
Remains the censure of this hellish villain;
The time, the place, the torture:—Oh, enforce it!
Myself will straight aboard, and to the state
This heavy act with heavy heart relate.

[*Exeunt*³.

² For they succeed on you.] The two 4tos. read "For they succeed *to* you:" our text is that of the folio, 1623. Gratiano was uncle to Desdemona; and it is hardly to be supposed that Othello left any known heirs behind him: Gratiano, therefore, took possession of "the fortunes of the Moor" in right of his niece. "Censure," in the next line, means, as not unfrequently before, *sentence*.

³ *Exeunt*.] Such is the final stage-direction in the folio, 1623: in the 4to, 1622, it is *Exeunt omnes*; but it seems probable, that the performers, of old, did not go out, but that the curtains in front of the stage were closed before them, and before the "tragic loading" of the bed, which could not easily have been removed. *Exeunt* may only mean, that the actors who remained alive, retreated so far back on the stage, that the curtains could be drawn between them and the audience.

ANTONY AND CLEOPATRA.

VOL. VI.

K

"The Tragedie of Anthonie and Cleopatra" occupies twenty-nine pages in the folio of 1623; viz. from p. 340 to p. 368 inclusive, in the division of "Tragedies." Although at the beginning it has *Actus Primus. Scæna Prima*, it is not divided into acts and scenes, nor is the defect cured in any of the subsequent folio impressions of 1632, 1664, and 1685.

INTRODUCTION.

WE are without any record that "Antony and Cleopatra" was ever performed, and when in Act v. sc. 2, the heroine anticipates that "some squeaking Cleopatra" will "boy her greatness" on the stage, Shakespeare seems to hint that no young male performer would be able to sustain the part without exciting ridicule. However, the same remark will, more or less, apply to many of his other female characters; and the wonder, of course, is how so much delicacy, tenderness, and beauty could be infused into parts, which the poet knew must be represented by cracked-voiced boys with budding beards.

The period of the year at which "Antony and Cleopatra" was entered on the Stationers' Registers might lead to the inference that, having been written late in 1607, it was brought out at the Globe in the spring of 1608, and that Edward Blunt (one of the publishers of the folio of 1623) thus put in his claim to the publication of the tragedy, if he could procure a manuscript of it. The memorandum bears date on the 20th May, 1608, and the piece is stated to be "a book" called "Anthony and Cleopatra." Perhaps Blunt was unable to obtain a copy of it; and, as far as we now know, it was printed for the first time in the folio of 1623.

It does not appear that there was any preceding drama on the story, with the exception of the "Cleopatra" of Samuel Daniel¹, originally published in 1594, to which Shakespeare was clearly under no obligation. Any slight resemblance between the two is to be accounted for by the fact, that both poets resorted to the same authority for their materials—Plutarch—whose "Lives" had been translated by Sir Thomas North in 1579. The exactness with which Shakespeare adhered to history is more remarkable in this drama than in any other; and sometimes the most trifling circumstances are artfully, but still most naturally, interwoven.

"Of all Shakespeare's historical plays (says Coleridge) 'Antony and Cleopatra' is by far the most wonderful. There is not one in which he has followed history so minutely, and yet there are few in which he impresses the notion of angelic strength so much—perhaps none in which he impresses it more strongly. This is greatly owing to the manner in which the fiery force is sustained throughout, and to the numerous momentary flashes of nature, counteracting the historic abstraction." (Lit. Rem. Vol. ii. p. 143.)

¹ Of course we exclude from our view "The Tragedy of Antony," translated from the French by Lady Pembroke, which was in existence in 1590, and was printed for the second time in 1595. It first came out in 1592.

DRAMATIS PERSONÆ!

MARK ANTONY,
OCTAVIUS CÆSAR,
M. ÆMIL. LEPIDUS, } Triumvirs.

SEXTUS POMPEIUS.

DOMITIUS ENOBARBUS,
VENTIDIUS,
EROS,
SCARUS,
DERCETAS,
DEMETRIUS,
PHILO,

} Friends to Antony.

MECÆNAS,
AGRIPPA,
DOLABELLA,
PROCULEIUS,
THYREUS,
GALLUS. } Friends to Cæsar.

MENAS,
MENEKRATES, } Friends to Pompey.
VARRIUS,

TAURUS, Lieutenant-General to Cæsar.

CANIDIUS, Lieutenant-General to Antony.

SILIUS, an Officer under Ventidius.

EUPHRONIUS, Ambassador from Antony to Cæsar.

ALEXAS, MARDIAN, SELEUCUS, and DIOMEDES, Attendants on Cleopatra. A Soothsayer. A Clown.

CLEOPATRA, Queen of Egypt.

OCTAVIA, Sister to Cæsar, and Wife to Antony.

CHARMIAN, } Attendants on Cleopatra.
IRAS, }

Officers, Soldiers, Messengers, and other Attendants.

SCENE, in several Parts of the Roman Empire.

¹ First made out and prefixed by Rowe.

ANTONY AND CLEOPATRA.

ACT I. SCENE I.

Alexandria. A Room in CLEOPATRA'S Palace.

Enter DEMETRIUS and PHILO.

Phi. Nay, but this dotage of our general's
O'erflows the measure: those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn
The office and devotion of their view
Upon a tawny front: his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper¹,
And is become the bellows, and the fan,
To cool a gipsy's lust. Look, where they come.

*Flourish. Enter ANTONY and CLEOPATRA, with their Trains;
Eunuchs fanning her.*

Take but good note, and you shall see in him
The triple pillar of the world transform'd
Into a strumpet's fool: behold and see.

Cleo. If it be love indeed, tell me how much.

Ant. There's beggary in the love that can be reckon'd.

Cleo. I'll set a bourn how far to be belov'd.

¹ — RENEGES all temper,] *i. e.* Denies or refuses all temper: see Vol. v. p. 654. Coleridge would spell it *reneagues* (Lit. Rem. Vol. ii. p. 144), and so it is spelt in the line misquoted by Steevens (and therefore misquoted by Mr. Singer and others) from Stanyhurst's "Virgil," B. ii., where however 'reneaged' is necessarily a trisyllable. In Shakespeare "reneges" is a dissyllable.

Ant. Then thou must needs find out new heaven, new earth.

Enter an Attendant.

Att. News, my good lord, from Rome.

Ant.

Grates me:—the sum?

Cleo. Nay, hear them, Antony:

Fulvia, perchance, is angry; or, who knows
If the scarce-bearded Cæsar have not sent
His powerful mandate to you, "Do this, or this;
Take in that kingdom, and enfranchise that;
Perform't, or else we damn thee²."

Ant.

How, my love!

Cleo. Perchance,—nay, and most like,—

You must not stay here longer; your dismissal
Is come from Cæsar; therefore hear it, Antony.—
Where's Fulvia's process? Cæsar's, I would say?—Both?
Call in the messengers.—As I am Egypt's queen,
Thou blushest, Antony, and that blood of thine
Is Cæsar's homager; else so thy cheek pays shame,
When shrill-tongu'd Fulvia scolds.—The messengers!

Ant. Let Rome in Tyber melt, and the wide arch
Of the rang'd empire fall³! Here is my space.
Kingdoms are clay: our dungy earth alike
Feeds beast as man: the nobleness of life
Is to do thus; when such a mutual pair,
And such a twain can do't, in which I bind,
On pain of punishment, the world to weet⁴,
We stand up peerless.

[*Embracing.*

Cleo.

Excellent falsehood!

Why did he marry Fulvia, and not love her?—

² Perform't, or else we DAMN thee.] The corr. fo. 1632 alters "damn" to *doom*; and although "damn" certainly sounds rather coarsely in the mouth of Cleopatra, and would have done so even in the time of Shakespeare, yet we make no change, recollecting that the heroine, in other places, sometimes errs on the score of delicacy, and that "damn" is the more expressive word, which the poet, on that very account, may have preferred. Still "damn" and *doom* would be spelt with the same letters in short-hand, and the transcriber may have misread his note. To "take in," in the previous line, is to *subdue* or *conquer*: see also A. iii. sc. 7, "and take in Toryne."

³ Of the RANG'D empire fall!] The folio, 1623, prints the word *raing'd*, and so it stands in the three other folios; though Johnson would lead us to suppose that "the later editions" altered the word to *rais'd*: it did not become *rais'd* until Rowe's time. "Rang'd empire" means well ordered or arranged.

⁴ — the world to WEET,] *i. e.* To *wit* or to *know*, from the A. S. *witan*.

I'll seem the fool I am not; Antony
Will be himself.

Ant. But stirr'd by Cleopatra.—
Now, for the love of Love, and her soft hours,
Let's not confound the time with conference harsh:
There's not a minute of our lives should stretch
Without some pleasure now. What sport to-night?

Cleo. Hear the ambassadors.

Ant. Fie, wrangling queen!
Whom every thing becomes, to chide, to laugh,
To weep; whose every passion fully strives⁵
To make itself, in thee, fair and admir'd.
No messenger; but thine, and all alone,
To-night we'll wander through the streets, and note
The qualities of people. Come, my queen;
Last night you did desire it.—Speak not to us.

[*Exeunt ANT. and CLEOP. with their Train.*]

Dem. Is Cæsar with Antonius priz'd so slight?

Phi. Sir, sometimes, when he is not Antony,
He comes too short of that great property
Which still should go with Antony.

Dem. I am full sorry,
That he approves the common liar, who
Thus speaks of him at Rome; but I will hope
Of better deeds to-morrow. Rest you happy. [Exeunt.]

SCENE II.

The Same. Another Room.

Enter CHARMIAN, IRAS, ALEXAS, and a Soothsayer.

Char. Lord Alexas, most sweet Alexas, most any thing
Alexas⁶, almost most absolute Alexas, where's the soothsayer

⁵ — WHOSE every passion FULLY strives] The folio, 1623, has *who* for "whose," the change having been made in the folio, 1632, and not left until Rowe's time, as Malone asserts: Steevens, who was so warm an advocate for the accuracy of the second folio, never detected Malone's mistake. For "fully strives" the corr. fo. 1632 has "*fitly* strives," without such decided improvement as to render the change imperative. "Fully strives" may be understood as *entirely*, and *successfully* strives.

⁶ Lord Alexas, most sweet Alexas, most any thing Alexas,] The word

that you praised so to the queen? Oh! that I knew this husband, which, you say, must charge his horns with garlands⁷!

Alex. Soothsayer!

Sooth. Your will?

Char. Is this the man?—Is't you, sir, that know things?

Sooth. In nature's infinite book of secresy

A little I can read.

Alex.

Show him your hand.

Enter ENOBARBUS.

Eno. Bring in the banquet quickly; wine enough, Cleopatra's health to drink.

Char. Good sir, give me good fortune.

Sooth. I make not, but foresee.

Char. Pray, then, foresee me one.

Sooth. You shall be yet far fairer than you are.

Char. He means, in flesh.

Iras. No, you shall paint when you are old.

Char. Wrinkles forbid!

Alex. Vex not his prescience; be attentive.

Char. Hush!

Sooth. You shall be more loving, than lov'd.

Char. I had rather heat my liver with drinking.

Alex. Nay, hear him.

Char. Good now, some excellent fortune. Let me be married to three kings in a forenoon, and widow them all: let me have a child at fifty, to whom Herod of Jewry may do homage: find me to marry me with Octavius Cæsar, and companion me with my mistress.

Sooth. You shall outlive the lady whom you serve.

Char. Oh excellent! I love long life better than figs.

Sooth. You have seen, and proved, a fairer former fortune, Than that which is to approach.

Char. Then, belike, my children shall have no names. Pr'ythee, how many boys and wenches must I have?

"most," before "sweet" is from the corr. fo. 1632: by what follows it is clearly required, and we may be sure that it had, in some way, escaped in the press.

⁷ — must CHARGE his horns with garlands!] The folio, 1623, reads "*change* his horns," &c., and the other editions in the same form repeat what Southern considered a misprint, having altered *change* to "charge" in his copy of the folio, 1685. We agree with Southern; and in more than one place in the first folio, we have had "charge" misprinted *change*, and *change* "charge." Warburton also introduced "charge," and Malone followed his example.

Sooth. If every of your wishes had a womb,
And fruitful every wish⁸, a million.

Char. Out, fool! I forgive thee for a witch.

Alex. You think, none but your sheets are privy to your wishes.

Char. Nay, come; tell Iras her's.

Alex. We'll know all our fortunes.

Eno. Mine, and most of our fortunes, to-night, shall be, drunk to bed.

Iras. There's a palm presages chastity, if nothing else.

Char. Even as the o'erflowing Nilus presageth famine.

Iras. Go, you wild bedfellow, you cannot soothsay.

Char. Nay, if an oily palm be not a fruitful prognostication, I cannot scratch mine ear.—Pr'ythee, tell her but a worky-day fortune.

Sooth. Your fortunes are alike.

Iras. But how? but how? give me particulars.

Sooth. I have said.

Iras. Am I not an inch of fortune better than she?

Char. Well, if you were but an inch of fortune better than I, where would you choose it?

Iras. Not in my husband's nose.

Char. Our worser thoughts heavens mend! Alexas,—come, his fortune⁹, his fortune.—Oh! let him marry a woman that cannot go, sweet Isis, I beseech thee: and let her die too, and give him a worse; and let worse follow worse, till the worst of all follow him laughing to his grave, fifty-fold a cuckold. Good Isis, hear me this prayer, though thou deny me a matter of more weight, good Isis, I beseech thee!

Iras. Amen. Dear goddess, hear that prayer of the people; for, as it is a heart-breaking to see a handsome man loose-

⁸ And FRUITFUL every wish,] So the corr. fo. 1632, instead of *foretell* of the old copies. Warburton's emendation was *fertile*; but we speak of a fruitful womb, rather than of a fertile one. Besides, just below Charmian repeats the very word, and in nearly the same connexion, when she speaks of the "fruitful prognostication" of "an oily palm." The following lines from "Othello," A. iii. sc. 4, are in point:—

"*Oth.* Give me your hand. This hand is moist, my lady.

Des. It yet has felt no age, nor known no sorrow.

Oth. This argues *fruitfulness* and liberal heart."

In "Timon of Athens," Vol. v. p. 267. *fertile* is most properly applied to the "earth's womb," but here the case is entirely different.

⁹ ALEXAS,—come, his fortune,] The printer of the folio, 1623, mistaking "Alexas" for a prefix, gave what followed as if spoken by him. The blunder was preserved in the later folios, as well as by Rowe; but it is corrected in MS. by the old annotator on our folio, 1632.

wived, so it is a deadly sorrow to behold a foul knave uncuckolded: therefore, dear Isis, keep decorum, and fortune him accordingly!

Char. Amen.

Alex. Lo, now! if it lay in their hands to make me a cuckold, they would make themselves whores, but they'd do't.

Eno. Hush! here comes Antony.

Char.

Not he; the queen.

Enter CLEOPATRA.

Cleo. Saw you my lord¹?

Eno. No, lady.

Cleo. Was he not here?

Char. No, madam.

Cleo. He was dispos'd to mirth; but on the sudden,
A Roman thought hath struck him.—Enobarbus,—

Eno. Madam.

Cleo. Seek him, and bring him hither. Where's Alexas?

Alex. Here, at your service.—My lord approaches.

Enter ANTONY, with a Messenger and Attendants.

Cleo. We will not look upon him: go with us.

[*Exeunt CLEOPATRA, ENOBARBUS, ALEXAS, IRAS, CHARMIAN, Soothsayer, and Attendants.*]

Mess. Fulvia, thy wife, first came into the field.

Ant. Against my brother Lucius?

Mess. Ay:

But soon that war had end, and the time's state
Made friends of them, jointing their force 'gainst Cæsar;
Whose better issue in the war, from Italy
Upon the first encounter drave them.

Ant.

Well, what worst?

Mess. The nature of bad news infects the teller.

Ant. When it concerns the fool, or coward.—On:
Things that are past are done, with me.—'Tis thus;
Who tells me true, though in his tale lie death,
I hear him as he flatter'd.

Mess.

Labienus

(This is stiff news) hath with his Parthian force
Extended Asia from Euphrates²;

¹ Saw you my lord?]
"Save you my lord" in the folio, 1623; but corrected by the editor of the second folio.

² EXTENDED Asia from Euphrates;]
To "extend" was anciently to seize; and it is still used in this sense in law proceedings.

His conquering banner shook from Syria
To Lydia, and to Ionia; whilst——

Ant. Antony, thou wouldst say,—

Mess. Oh, my lord!

Ant. Speak to me home, mince not the general tongue;
Name Cleopatra as she is call'd in Rome;
Rail thou in Fulvia's phrase, and taunt my faults
With such full licence, as both truth and malice
Have power to utter. Oh! then we bring forth weeds,
When our quick winds lie still³; and our ills told us,
Is as our earing. Fare thee well awhile.

Mess. At your noble pleasure.

[*Exit.*

Ant. From Sicyon, how the news⁴? Speak there.

1 *Att.* The man from Sicyon.—Is there such a one?

2 *Att.* He stays upon your will.

Ant. Let him appear.—

These strong Egyptian fetters I must break,

Enter another Messenger.

Or lose myself in dotage.—What are you?

2 *Mess.* Fulvia thy wife is dead.

Ant. Where died she?

2 *Mess.* In Sicyon:

Her length of sickness, with what else more serious
Importeth thee to know, this bears. [*Giving a letter.*

Ant. Forbear me.—

[*Exit Messenger.*

There's a great spirit gone. Thus did I desire it:

What our contempts do often hurl from us,

We wish it our's again; the present pleasure,

³ When our quick WINDS lie still;] So printed in all the old copies, and Warburton altered "winds" to *minds* with more plausibility than necessity. Perhaps "winds" ought to be spelt *wints*, which in Kent and Sussex is an agricultural term (in other parts of the country called *a bout*), meaning, "two furrows ploughed by the horses going to one end of the field and back again." See Cooper's "Glossary of Provincialisms in use in the County of Sussex," 8vo, 1836; also Holloway's "General Provincial Dictionary," 8vo, 1838. "Our quick winds," therefore, is to be understood as our *productive soil*. "Earing" in the next line is *ploughing*; a sense in which we have had it often used (see Vol. ii. p. 543; Vol. iii. p. 269; Vol. iv. p. 716), and in which it occurs again in this drama, p. 148. The use of "earring" shows that Antony had agriculture in his thoughts, with reference to "winds" or *wints*.

⁴ From Sicyon, how the news?] The corr. fo. 1632 has *now* for "how:" either may be right, and we are not warranted in deviating from the old editions. It is very possible that the true text is, "From Sicyon, *ho!* the news?"

By repetition souring, does become
 The opposite of itself⁵: she's good, being gone;
 The hand could pluck her back, that shov'd her on.
 I must from this enchanting queen⁶ break off;
 Ten thousand harms, more than the ills I know,
 My idleness doth hatch.—Ho! Enobarbus⁷!

Enter ENOBARBUS.

Eno. What's your pleasure, sir?

Ant. I must with haste from hence.

Eno. Why, then, we kill all our women. We see how mortal an unkindness is to them: if they suffer our departure, death's the word.

Ant. I must be gone.

Eno. Under a compelling occasion, let women die: it were pity to cast them away for nothing; though, between them and a great cause, they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly: I have seen her die twenty times upon far poorer moment. I do think, there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying.

Ant. She is cunning past man's thought.

Eno. Alack, sir! no; her passions are made of nothing but the finest part of pure love. We cannot call her winds and waters, sighs and tears; they are greater storms and tempests than almanacs can report: this cannot be cunning

⁵ ——— the present pleasure,

By REPETITION SOURING, does become

The opposite of itself:] Our text has been furnished here by the corr. fo. 1632, and we cannot doubt that it is what the poet wrote, and not "By *revolution lowering*," &c. The meaning of course is, that pleasure, souring by repetition, becomes the reverse of itself. The old compositor misread "repetition" (the same word was mistaken in "The Winter's Tale," A. iii. sc. 2, Vol. iii. p. 57) *revolution*, and "sowering" (as the word was then often spelt) *lowering*, and thus made almost nonsense of the whole passage. The restoration by the old annotator can hardly have been a mere guess.

⁶ I must from this ENCHANTING queen] It is a great error in the second folio to omit "enchanting;" and it was not corrected in the folios, 1664 or 1685, which were printed from each other. "Enchanting" is found inserted in the margin of the corr. fo. 1632, but Rowe printed "Egyptian queen."

⁷ Ho! Enobarbus!] Antony calls Enobarbus, who enters immediately: in all the early copies it is "*How now!* Enobarbus!" certainly, as the Rev. Mr. Dyce says, ("Few Notes," p. 150,) an unusual form of summoning a person to the presence of another. The error arose from the old printing of "Ho!" *How*, and the careless insertion of *now*. For a similar reason we have suggested, on the previous page, that "From Sicyon, how the news?" ought, perhaps, to be "From Sicyon, *ho!* the news?"

in her; if it be, she makes a shower of rain as well as Jove.

Ant. Would I had never seen her!

Eno. Oh, sir, you had then left unseen a wonderful piece of work, which not to have been blessed withal would have discredited your travel.

Ant. Fulvia is dead.

Eno. Sir?

Ant. Fulvia is dead.

Eno. Fulvia!

Ant. Dead.

Eno. Why, sir, give the gods a thankful sacrifice. When it pleaseth their deities to take the wife of a man from him, it shows to man the tailors of the earth: comforting therein, that when old robes are worn out, there are members to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented: this grief is crowned with consolation; your old smock brings forth a new petticoat; and, indeed, the tears live in an onion, that should water this sorrow.

Ant. The business she hath broached in the state Cannot endure my absence.

Eno. And the business you have broached here cannot be without you; especially that of Cleopatra's, which wholly depends on your abode.

Ant. No more light answers. Let our officers Have notice what we purpose. I shall break The cause of our expedience⁸ to the queen, And get her leave to part⁹: for not alone The death of Fulvia, with more urgent touches, Do strongly speak to us, but the letters, too, Of many our contriving friends in Rome Petition us at home. Sextus Pompeius Hath given the dare to Cæsar, and commands The empire of the sea: our slippery people (Whose love is never link'd to the deserver, Till his deserts are past) begin to throw

⁸ The cause of our EXPEDIENCE] *i. e.* Of our *expedition*. See Vol. iii. p. 322, where "expedience" is used precisely in the same way: so "expedient," in Shakespeare, constantly means *expeditious*. See Vol. iii. pp. 136. 239, &c.

⁹ And get her LEAVE to part:] This was Pope's emendation for "*love to part*" of the folios: it is entirely confirmed by the corr. fo. 1632, where *love* is altered to "*leave*." Monck Mason and Malone were both for "*leave*."

Pompey the great, and all his dignities,
 Upon his son : who, high in name and power,
 Higher than both in blood and life, stands up
 For the main soldier ; whose quality, going on,
 The sides o' the world may danger. Much is breeding,
 Which, like the courser's hair, hath yet but life,
 And not a serpent's poison¹. Say, our pleasure,
 To such whose place is under us, requires
 Our quick remove from hence.

Eno.

I shall do it.

[*Exeunt.*]

SCENE III.

Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.

Cleo. Where is he ?

Char. I did not see him since.

Cleo. See where he is, who's with him, what he does :
 I did not send you.—If you find him sad,
 Say, I am dancing ; if in mirth, report
 That I am sudden sick : quick, and return. [*Exit ALEXAS.*]

Char. Madam, methinks, if you did love him dearly,
 You do not hold the method to enforce
 The like from him.

Cleo. What should I do, I do not ?

Char. In each thing give him way ; cross him in nothing.

Cleo. Thou teachest, like a fool, the way to lose him².

¹ And not a serpent's poison.] There was an old superstition that horse-hair laid in water turned to serpents. Coleridge, in his "Literary Remains," Vol. ii. p. 145, informs us that a notion of the kind still prevails in Cumberland and Westmoreland. "This," he says, "is so far true to appearance, that a horse-hair laid, as Holinshed says, in a pail of water, will become the supporter of, seemingly, one worm, though probably of an immense number of small, slimy water-lice. The hair will twirl round the finger, and sensibly compress it. It is a common experiment with school-boys in Cumberland and Westmoreland."

² Thou teachest, like a fool, THE way to lose him.] Here we have an instance of decided improvement in punctuation by the old annotator on the fo. 1632. In all the folios, and indeed in all editions from 1623 to our own day, this line has been thus given :—

"Thou teachest like a fool: the way to lose him."

There can be no dispute that this mode of pointing the passage is wrong, and in the corr. fo. 1632 it stands as in our text. Without any knowledge that such an emendation had ever been made, we gave the line rightly in our first impression ; and it has been very properly followed by Mr. Singer, although certainly a trifle

Char. Tempt him not so too far ; I wish, forbear :
In time we hate that which we often fear.

Enter ANTONY.

But here comes Antony.

Cleo. I am sick, and sullen.

Ant. I am sorry to give breathing to my purpose,—

Cleo. Help me away, dear Charmian, I shall fall :
It cannot be thus long ; the sides of nature
Will not sustain it.

Ant. Now, my dearest queen,—

Cleo. Pray you, stand farther from me.

Ant. What's the matter ?

Cleo. I know, by that same eye, there's some good news.
What says the married woman ?—You may go :
Would she had never given you leave to come !
Let her not say, 'tis I that keep you here :
I have no power upon you ; her's you are.

Ant. The gods best know,—

Cleo. Oh ! never was there queen
So mightily betray'd ; yet at the first
I saw the treasons planted.

Ant. Cleopatra,—

Cleo. Why should I think, you can be mine, and true,
Though you in swearing shake the throned gods,
Who have been false to Fulvia ? Riotous madness,
To be entangled with those mouth-made vows,
Which break themselves in swearing !

Ant. Most sweet queen,—

Cleo. Nay, pray you, seek no colour for your going,
But bid farewell, and go : when you sued staying,
Then was the time for words ; no going then :
Eternity was in our lips, and eyes ;
Bliss in our brows' bent ; none our parts so poor,
But was a race of heaven : they are so still,
Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.

Ant. How now, lady !

hardly worth acknowledgment—as indeed he seems to have considered it. We only mention the matter, in order to show that in the corr. fo. 1632 the alteration had been made, and that the old annotator was on the watch even for such ordinary perversions of the meaning of the poet. The wonder is, how Rowe, Pope, Theobald, and so down to Steevens, Johnson, and Malone, could have reiterated the blundering punctuation.

Cleo. I would, I had thy inches ; thou shouldst know,
There were a heart in Egypt.

Ant. Hear me, queen.

The strong necessity of time commands
Our services a while, but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords : Sextus Pompeius
Makes his approaches to the port of Rome :
Equality of two domestic powers
Breeds scrupulous faction. The hated, grown to strength,
Are newly grown to love : the condemn'd Pompey,
Rich in his father's honour, creeps apace
Into the hearts of such as have not thriv'd
Upon the present state, whose numbers threaten ;
And quietness, grown sick of rest, would purge
By any desperate change. My more particular,
And that which most with you should safe my going,
Is Fulvia's death.

Cleo. Though age from folly could not give me freedom,
It does from childishness.—Can Fulvia die ?

Ant. She's dead, my queen.
Look here, and, at thy sovereign leisure, read
The garboils she awak'd³ ; at the last, best,
See, when, and where she died.

Cleo. Oh, most false love !
Where be the sacred vials thou shouldst fill
With sorrowful water ? Now I see, I see,
In Fulvia's death, how mine receiv'd shall be.

Ant. Quarrel no more, but be prepar'd to know
The purposes I bear ; which are, or cease,
As you shall give the advice. By the fire
That quickens Nilus' slime, I go from hence,
Thy soldier, servant ; making peace, or war,
As thou affect'st.

Cleo. Cut my lace, Charmian, come.—

³ The GARBOILS she awak'd ;] “Garboils” was a common word for *commotions* in the time of Shakespeare : it occurs again afterwards, p. 157 ; and it was used by Drayton and other good authors, although Stanyhurst fell for it under the ridicule of Hall, in his 6th Satire, of Book i.

“Manhood and *garboils* shall he chant with changed feet.”
Stanyhurst employs the word in the opening of his English-hexameter translation of the *Æneid*, 1584, in the line,

“Now, manhood and *garboils* I chaunt, and martial horror.”
Elsewhere he often shows his fondness for the same term.

But let it be.—I am quickly ill, and well,
So Antony loves ⁴.

Ant. My precious queen, forbear ;
And give true credence to his love ⁵, which stands
An honourable trial.

Cleo. So Fulvia told me.
I pr'ythee, turn aside, and weep for her ;
Then bid adieu to me, and say, the tears
Belong to Egypt : good now, play one scene
Of excellent dissembling ; and let it look
Like perfect honour.

Ant. You'll heat my blood : no more.

Cleo. You can do better yet, but this is meetly.

Ant. Now, by my sword ⁶,—

Cleo. And target.—Still he mends ;
But this is not the best. Look, pr'ythee, Charmian,
How this Herculean Roman does become
The carriage of his chafe.

Ant. I'll leave you, lady.

Cleo. Courteous lord, one word.
Sir, you and I must part,—but that's not it :
Sir, you and I have lov'd,—but there's not it ;
That you know well : something it is I would,—
Oh ! my oblivion is a very Antony,
And I am all forgotten.

Ant. But that your royalty
Holds idleness your subject, I should take you
For idleness itself.

Cleo. 'Tis sweating labour
To bear such idleness so near the heart,
As Cleopatra this. But, sir, forgive me ;
Since my becoming kill me, when they do not

⁴ —I am quickly ill, and well,

So Antony loves.] *i. e.* Probably, "I am quickly ill or well, according as Antony loves me." First Cleopatra tells Charmian to cut her lace, then to "let it be," the necessity being at an end, in consequence, perhaps, of receiving some indication of love from Antony.

⁵ And give true CREDENCE to his love,] There can be no hesitation in adopting here the excellent emendation of the corr. fo. 1632, viz. "credence" for *evidence* : it suits both measure and meaning admirably ; but the folios have *evidence*, and that has hitherto been the text, although it was necessary, for the sake of the verse, to pronounce "evidence" *ev'dence*. Cleopatra was not to give *evidence*, but belief, to the affection of Antony.

⁶ Now, by MY sword,] "My" is omitted in the folio, 1623, but added in the folio, 1632.

Eye well to you. Your honour calls you hence ;
 Therefore, be deaf to my unpitied folly,
 And all the gods go with you ! upon your sword
 Sit laurel'd victory⁷, and smooth success
 Be strew'd before your feet !

Ant. Let us go.—Come ;
 Our separation so abides, and flies,
 That thou, residing here, go'st yet with me,
 And I, hence fleeting, here remain with thee.
 Away !

[*Exeunt.*]

SCENE IV.

Rome. An Apartment in CÆSAR'S House.

Enter OCTAVIUS CÆSAR, LEPIDUS, and Attendants.

Cæs. You may see, Lepidus, and henceforth know,
 It is not Cæsar's natural vice to hate
 Our great competitor⁸. From Alexandria
 This is the news : he fishes, drinks, and wastes
 The lamps of night in revel ; is not more manlike
 Than Cleopatra, nor the queen of Ptolemy
 More womanly than he : hardly gave audience, or
 Vouchsaf'd to think⁹ he had partners : you shall find there
 A man, who is the abstract of all faults
 That all men follow.

Lep. I must not think, there are
 Evils enow to darken all his goodness :
 His faults, in him, seem as the spots of heaven,
 More fiery by night's blackness ; hereditary,
 Rather than purchas'd ; what he cannot change,
 Than what he chooses.

Cæs. You are too indulgent. Let us grant, it is not

⁷ Sit LAUREL'D victory,] "Laurel'd victory" is the emendation of the folio, 1632 : that of 1623 has "*laurel* victory." In all probability the letter *d* had dropped out in the press.

⁸ OUR great competitor.] It is "*One* great competitor" in the early editions ; but Johnson proposed to amend *One* to "*Our*," and he was right, as is shown by the corr. fo. 1632.

⁹ VOUCHSAF'D to think] *Vouchsafe* in the folio, 1623, which the folio, 1632, unsatisfactorily altered to "*did vouchsafe*."

Amiss to tumble on the bed of Ptolemy;
 To give a kingdom for a mirth; to sit
 And keep the turn of tippling with a slave;
 To reel the streets at noon, and stand the buffet
 With knaves that smell of sweat: say, this becomes him,
 (As his composure must be rare indeed,
 Whom these things cannot blemish) yet must Antony
 No way excuse his foils¹, when we do bear
 So great weight in his lightness. If he fill'd
 His vacancy with his voluptuousness,
 Full surfeits, and the dryness of his bones,
 Fall on him for't²; but, to confound such time,
 That drums him from his sport, and speaks as loud
 As his own state, and our's,—'tis to be chid
 As we rate boys; who, being mature in knowledge,
 Pawn their experience to their present pleasure,
 And so rebel to judgment.

Enter a Messenger.

Lep. Here's more news.

Mess. Thy biddings have been done; and every hour,
 Most noble Cæsar, shalt thou have report
 How 'tis abroad. Pompey is strong at sea;
 And it appears, he is belov'd of those
 That only have fear'd Cæsar: to the ports³
 The discontents repair, and men's reports
 Give him much wrong'd.

Cæs. I should have known no less.

¹ No way excuse his FOILS,] Our reading is that of the folio, 1623, and of all the subsequent editions in that form. Malone and modern editors have altered "foils" to *soils*, without sufficient necessity: the "foils" of Antony are his vices, his *foibles* (possibly Shakespeare's word, though, according to our dictionaries, not so old), which *foil*, or defeat, the exercise of his virtues.

² Full surfeits, and the dryness of his bones,
 FALL on him for't;] Here Mr. Singer, with some apparent unscrupulousness, adopts the emendation of the corr. fo. 1632 ("Notes and Emendations," p. 487), viz. "Fall" for *Call*. The alteration is trifling, but it never, that we are aware of, was hinted at before 1853, and all editors, until Mr. Singer's time, printed "*Call* on him for't." He was quite right to use "Fall," but surely not right to leave it to be supposed that it was his own unprompted emendation.

³ — to the PORTS] "To the *fleets*" in the corr. fo. 1632, with some plausibility; but though we may believe "ports" to have been caught from the line below, we refrain from alteration, inasmuch as "ports" may be right. We are previously told that "Pompey is strong at sea," and to say that the "discontents" repair "to the *fleets*," is what might have been expected.

It hath been taught us, from the primal state,
That he, which is, was wish'd, until he were;
And the ebb'd man ne'er lov'd, till ne'er worth love,
Comes lov'd by being lack'd⁴. This common body,
Like to a vagabond flag upon the stream,
Goes to, and back, lackeying the varying tide⁵,
To rot itself with motion.

Mess. Cæsar, I bring thee word,
Menecrates and Menas, famous pirates,
Make the sea serve them; which they ear⁶ and wound
With keels of every kind: many hot inroads
They make in Italy; the borders maritime
Lack blood to think on't, and flush youth revolt:
No vessel can peep forth, but 'tis as soon
Taken as seen; for Pompey's name strikes more,
Than could his war resisted.

Cæs. Antony,
Leave thy lascivious wassails⁷. When thou once
Wast beaten from Modena, where thou slew'st
Hirtius and Pansa, consuls, at thy heel
Did famine follow; whom thou fought'st against,
Though daintily brought up, with patience more
Than savages could suffer: thou didst drink
The stale of horses, and the gilded puddle,
Which beasts would cough at: thy palate then did deign
The roughest berry on the rudest hedge;
Yea, like the stag when snow the pasture sheets,
The barks of trees thou browsed'st: on the Alps

⁴ Comes lov'd by being lack'd.] The old reading is "*fear'd* by being lack'd," which must be wrong; and we accept the emendation of the corr. fo. 1632 with confidence, not lessened by the Shakespearian alliteration thus afforded. The meaning is too plain to need explanation.

⁵ Goes to, and back, LACKEYING the varying tide,] "Lackeying" was Theobald's change, for *lacking* of the old copies, and not for *lashing*, as he erroneously asserts: no folio has *lashing*. The corruption of *lacking* for "lackeying" was very easy. Southern, in his folio, 1685, altered *lacking* to *backing*; but we much prefer Theobald's emendation.

⁶ — which they EAR] *i. e.* They *plough*, used metaphorically. See p. 139.

⁷ Leave thy lascivious WASSAILS.] The question here is, whether *vassails*, as the word is printed in the folios, 1623 and 1632, be meant for "wassails," or merely for *vassals*. Either reading may be right; but *vassal* was not usually, though sometimes, spelt *vassaile*, and nothing is more likely than that the old compositor should use *v* for *w*. Cæsar has previously accused Antony of "tippling with a slave," and "reeling the streets at noon," which countenances "wassails" as an old drinking term; and, in addition, we may state that *vassails* is amended to "wassails" in the corr. fo. 1632.

It is reported, thou didst eat strange flesh,
Which some did die to look on; and all this
(It wounds thine honour that I speak it now)
Was borne so like a soldier, that thy cheek
So much as lank'd not.

Lep. 'Tis pity of him.

Cæs. Let his shames quickly
Drive him to Rome. 'Tis time we twain
Did show ourselves i' the field; and, to that end,
Assemble we immediate council⁸: Pompey
Thrives in our idleness.

Lep. To-morrow, Cæsar,
I shall be furnish'd to inform you rightly
Both what by sea and land I can be able,
To front this present time.

Cæs. Till which encounter,
It is my business too. Farewell.

Lep. Farewell, my lord. What you shall know, meantime,
Of stirs abroad, I shall beseech you, sir,
To let me be partaker.

Cæs. Doubt not, sir;
I knew it for my bond.

[*Exeunt.*]

SCENE V.

Alexandria. A Room in the Palace.

Enter CLEOPATRA, CHARMIAN, IRAS, *and* MARDIAN.

Cleo. Charmian,—

Char. Madam.

Cleo. Ha, ha!—

Give me to drink mandragora⁹.

Char. Why, madam?

Cleo. That I might sleep out this great gap of time,
My Antony is away.

Char. You think of him too much.

Cleo. Oh, 'tis treason!

⁸ Assemble we immediate council:] The first folio misprints *me* for "we;" an error corrected by the second folio.

⁹ Give me to drink MANDRAGORA.] A strong opiate. See "not poppy nor mandragora" in "Othello," this Vol. p. 74.

Char. Madam, I trust, not so.

Cleo. Thou, eunuch, Mardian—

Mar. What's your highness' pleasure?

Cleo. Not now to hear thee sing: I take no pleasure
In aught an eunuch has. 'Tis well for thee,
That, being unseminar'd, thy freer thoughts
May not fly forth of Egypt. Hast thou affections?

Mar. Yes, gracious madam.

Cleo. Indeed?

Mar. Not in deed, madam; for I can do nothing,
But what in deed is honest to be done;
Yet have I fierce affections, and think
What Venus did with Mars.

Cleo. Oh, Charmian!

Where think'st thou he is now? Stands he, or sits he?
Or does he walk? or is he on his horse?
Oh happy horse, to bear the weight of Antony!
Do bravely, horse, for wot'st thou whom thou mov'st?
The demi-Atlas of this earth, the arm
And burgonet of men¹.—He's speaking now,
Or murmuring, "Where's my serpent of old Nile?"
For so he calls me. Now I feed myself
With most delicious poison:—think on me,
That am with Phœbus' amorous pinches black,
And wrinkled deep in time? Broad-fronted Cæsar²,
When thou wast here above the ground, I was
A morsel for a monarch; and great Pompey
Would stand, and make his eyes grow in my brow:
There would he anchor his aspect, and die
With looking on his life.

Enter ALEXAS.

Alex. Sovereign of Egypt, hail!

Cleo. How much unlike art thou Mark Antony;
Yet, coming from him, that great medicine hath
With his tinct gilded thee.—
How goes it with my brave Mark Antony?

Alex. Last thing he did, dear queen,

¹ And BURGONET of men.] A "burgonet" was a kind of helmet: by "arm" in the preceding line is probably to be understood *weapon*.

² BROAD-FRONTED Cæsar,] The allusion here is not to the "bald head" of Julius Cæsar, as all editors have imagined, and one after another repeated, but to the grand breadth of the forehead of Cæsar, as represented in his busts.

He kiss'd,—the last of many doubled kisses,—
This orient pearl:—his speech sticks in my heart.

Cleo. Mine ear must pluck it thence.

Alex. Good friend, quoth he,
Say, "the firm Roman to great Egypt sends
This treasure of an oyster; at whose foot,
To mend the petty present, I will piece
Her opulent throne with kingdoms: all the east,"
Say thou, "shall call her mistress." So he nodded,
And soberly did mount an arm-girt steed³,
Who neigh'd so high, that what I would have spoke
Was beastly dumb'd by him.

Cleo. What! was he sad, or merry?

Alex. Like to the time o' the year between the extremes
Of hot and cold: he was nor sad, nor merry.

Cleo. Oh well-divided disposition!—Note him,
Note him, good Charmian, 'tis the man; but note him:
He was not sad, for he would shine on those
That make their looks by his: he was not merry,
Which seem'd to tell them, his remembrance lay
In Egypt with his joy; but between both:
Oh heavenly mingle!—Be'st thou sad, or merry,
The violence of either thee becomes,
So does it no man else⁴.—Met'st thou my posts?

Alex. Ay, madam, twenty several messengers.
Why do you send so thick?

Cleo. Who's born that day,
When I forget to send to Antony,
Shall die a beggar.—Ink and paper, Charmian.—

³ And soberly did mount an arm-GIRT steed,] "Arm-gaunt" is the epithet applied to Antony's steed in the old copies; but it is amended to "arm-girt" in the corr. fo. 1632, which accords with Sir T. Hanmer's suggestion: "arm-girt" is, of course, girded with armour. The change proposed in the next line but one, viz. *boastfully* for "beastly," is not to be admitted so readily, inasmuch as "beastly" is perfectly intelligible, although *boastfully* (which may easily be pronounced in the time of a dissyllable) seems to afford a much superior sense in reference to the "high and boastful neighs" of a war-horse. Still we make no alteration, though we do not for a moment admit the applicability of the Rev. Mr. Dyce's quotations, merely because they happen to contain the word "beastly." He generally appears to fancy that a passage must be apposite, if he can but find in it the word in dispute, however differently employed. "Dumb'd" is printed *dumbe* in the folios, but Theobald properly amended it to "dumb'd," and in "Pericles," A. v. to *dumb*, is used by Gower as a verb.

⁴ So does it no MAN else.] The folio, 1623, "no *man's* else:" corrected in the folio, 1632. "So" is here used as in a previous passage (p. 145) for *as*—"So Antony loves."

Welcome, my good Alexas.—Did I, Charmian,
Ever love Cæsar so?

Char. Oh, that brave Cæsar!

Cleo. Be chok'd with such another emphasis!
Say, the brave Antony.

Char. The valiant Cæsar!

Cleo. By Isis, I will give thee bloody teeth,
If thou with Cæsar paragon again
My man of men.

Char. By your most gracious pardon,
I sing but after you.

Cleo. My sallad days,
When I was green in judgment:—cold in blood⁵,
To say as I said then!—But come, away;
Get me ink and paper:
He shall have every day a several greeting,
Or I'll unpeople Egypt.

[*Exeunt.*]

ACT II. SCENE I.

Messina. A Room in POMPEY'S House.

Enter POMPEY, MENECRATES, and MENAS.

Pom. If the great gods be just, they shall assist
The deeds of justest men.

Mene. Know, worthy Pompey,
That what they do delay, they not deny.

Pom. Whiles we are suitors to their throne, decays
The thing we sue for.

Mene. We, ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good; so find we profit
By losing of our prayers.

Pom. I shall do well:

⁵ — cold in blood,] Boswell would make these words apply to Cleopatra, as if she had been "cold in blood" when she was young, and was hot in blood now she had grown older: "cold in blood" is clearly addressed to Charmian, by way of reproof, and so Warburton considered, varying judiciously from the old punctuation, which affords, not only a tame and spiritless, but an inconsistent meaning.

The people love me, and the sea is mine;
 My powers are crescent⁶, and my auguring hope
 Says, it will come to the full. Mark Antony
 In Egypt sits at dinner, and will make
 No wars without doors: Cæsar gets money, where
 He loses hearts: Lepidus flatters both,
 Of both is flatter'd; but he neither loves,
 Nor either cares for him.

Men. Cæsar and Lepidus
 Are in the field: a mighty strength they carry.

Pom. Where have you this? 'tis false.

Men. From Silvius, sir.

Pom. He dreams: I know, they are in Rome together,
 Looking for Antony. But all the charms of love,
 Salt Cleopatra, soften thy wan'd lip⁷!
 Let witchcraft join with beauty, lust with both:
 Tie up the libertine in a field of feasts,
 Keep his brain fuming; Epicurean cooks,
 Sharpen with cloyless sauce his appetite,
 That sleep and feeding may prorogue his honour,
 Even till a Lethe'd dulness.—How now, Varrius!

Enter VARRIUS.

Var. This is most certain that I shall deliver.
 Mark Antony is every hour in Rome
 Expected; since he went from Egypt, 'tis
 A space for farther travel.

Pom. I could have given less matter

⁶ My powers ARE crescent,] Every old copy has "are crescent," which modern editors arbitrarily and injudiciously change to "a crescent:" thus we say, the moon *is* crescent, and will come to the full.

⁷ Salt Cleopatra, soften thy WAN'D lip!] The corr. fo. 1632 has *warm* for "wan'd" of the folio, 1623, which ought probably to be taken as *waned*, *i. e.* a lip that is in the wane. *Warm* is unquestionably to be rejected; and the next line but one the same authority alters thus:—

"LAY up the libertine in a FLOOD of feasts;"

but we do not feel warranted in deserting the old editions, although it is true that in "Othello," A. i. sc. 1, we have seen "Laying" misprinted *Tying*, as here "Lay" may have been misprinted *Tie*. As to "field of feasts," we hardly know what is to be understood by the expression, but "*flood* of feasts" seems almost equally objectionable, though intelligible: however, if any part of this play, as published, were derived from short-hand notes, "field" and *flood* would be spelt with the same letters, and hence possibly the confusion. On the whole, we think it safest to leave the text as it has stood since the appearance of the first folio, excepting that, with Malone, we change *wand* to "wan'd."

A better ear.—Menas, I did not think,
This amorous surfeiter would have don'd his helm
For such a petty war: his soldiership
Is twice the other twain. But let us rear
The higher our opinion, that our stirring
Can from the lap of Egypt's widow pluck
The ne'er lust-wearied Antony.

Men. I cannot hope,
Cæsar and Antony shall well greet together:
His wife that's dead did trespasses to Cæsar;
His brother warr'd upon him⁸, although, I think,
Not mov'd by Antony.

Pom. I know not, Menas,
How lesser enmities may give way to greater.
Were't not that we stand up against them all,
'Twere pregnant they should square⁹ between themselves;
For they have entertained cause enough
To draw their swords: but how the fear of us
May cement their divisions, and bind up
The petty difference, we yet not know.
Be it as our gods will have't! It only stands
Our lives upon¹, to use our strongest hands.
Come, Menas.

[*Exeunt.*]

SCENE II.

Rome. A Room in the House of LEPIDUS.

Enter ENOBARBUS and LEPIDUS.

Lep. Good Enobarbus, 'tis a worthy deed,
And shall become you well, to entreat your captain
To soft and gentle speech.

⁸ His brother WARR'D upon him,] Misprinted "*wan'd* upon him" in the folio, 1623; but "*warr'd* upon him" in the folio, 1632.

⁹ — they should SQUARE] *i. e.* Quarrel: see "*Midsummer-Night's Dream*," A. ii. sc. 1, Vol. ii. p. 199. In one of the Earl of Leicester's Letters, Harl. MS. No. 235, fo. 66, we read, "How thinges haue bredde this lytle *square* between these two so well affected princes, I cannott tell."

¹ — It only stands

Our lives upon,] Meaning, "it concerns our lives." In "*Richard II.*" (Vol. iii. p. 259), the expression, "It stands your grace upon," means it depends upon your grace; and elsewhere the same idiom occurs with the same import.

Eno. I shall entreat him
To answer like himself: if Cæsar move him,
Let Antony look over Cæsar's head,
And speak as loud as Mars. By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave't to-day.

Lep. 'Tis not a time
For private stomaching.

Eno. Every time
Serves for the matter that is then born in't.

Lep. But small to greater matters must give way.

Eno. Not if the small come first.

Lep. Your speech is passion:
But, pray you, stir no embers up. Here comes
The noble Antony.

Enter ANTONY and VENTIDIUS.

Eno. And yonder, Cæsar.

Enter CÆSAR, MECÆNAS, and AGRIPPA.

Ant. If we compose well here, to Parthia:
Hark you, Ventidius.

Cæs. I do not know,
Mecænas; ask Agrippa.

Lep. Noble friends,
That which combin'd us was most great, and let not
A leaner action rend us. What's amiss,
May it be gently heard: when we debate
Our trivial difference loud, we do commit
Murder in healing wounds. Then, noble partners,
(The rather, for I earnestly beseech)
Touch you the sourest points with sweetest terms,
Nor curstness grow to the matter.

Ant. 'Tis spoken well.
Were we before our armies, and to fight,
I should do thus. [*They shake hands*².

Cæs. Welcome to Rome.

Ant. Thank you.

² They shake hands.] This stage-direction is from the corr. fo. 1632. It is not in any ancient or modern impression, and Mr. Singer has properly availed himself of it. Afterwards, when Cæsar offers his hand, on the conclusion of their engagement, we are told that Antony takes it.

Cæs. Sit.

Ant. Sit, sir.

Cæs. Nay, then—

Ant. I learn, you take things ill, which are not so ;
Or, being, concern you not.

Cæs. I must be laugh'd at,
If, or for nothing, or a little, I
Should say myself offended ; and with you
Chiefly i' the world : more laugh'd at, that I should
Once name you derogately, when to sound your name
It not concern'd me.

Ant. My being in Egypt, Cæsar,
What was't to you ?

Cæs. No more than my residing here at Rome
Might be to you in Egypt : yet, if you there
Did practise on my state, your being in Egypt
Might be my question.

Ant. How intend you, practis'd ?

Cæs. You may be pleas'd to catch at mine intent,
By what did here befall me. Your wife, and brother,
Made wars upon me, and their contestation
For theme was you³ ; you were the word of war.

Ant. You do mistake your business : my brother never
Did urge me in his act : I did enquire it ;
And have my learning from some true reports,
That drew their swords with you. Did he not rather
Discredit my authority with your's ;
And make the wars alike against my stomach,
Having alike your cause ? Of this my letters
Before did satisfy you. If you'll patch a quarrel,
As matter whole you have to make it with⁴,

³ FOR theme WAS you ;] Their contestation was not theme for Antony, but Antony was their theme for contestation. "Was" and "for" accidentally changed places : therefore we read,

————— "and their contestation
For theme was you ; you were the word of war."

This is all that is necessary, and it is strange that the commentators, in their "contestation," should not have discovered what was required.

⁴ As matter whole you have to MAKE it with,] The meaning seems to be, "Do not find out a cause of quarrel where none exists : do not patch a quarrel when no patching is required, because the matter is whole." Rowe put a negative into the line, "You have *not* to make it with ;" but Southern seems to have found no deficiency, and therefore made no correction, in his folio, 1685. All the folios, subsequent to the first, corruptly read, "to *take* it with ;" but it is altered to "make it with" in the corr. fo. 1632, and there too the line begins with a

It must not be with this.

Cæs. You praise yourself
By laying defects of judgment to me; but
You patch'd up your excuses.

Ant. Not so, not so;
I know you could not lack, I am certain on't,
Very necessity of this thought, that I,
Your partner in the cause 'gainst which he fought,
Could not with graceful eyes attend those wars
Which fronted mine own peace. As for my wife,
I would you had her spirit in such another:
The third o' the world is your's, which with a snaffle
You may pace easy, but not such a wife.

Eno. Would we all had such wives, that the men might go
to wars with the women!

Ant. So much uncurbable, her garboils, Cæsar,
Made out of her impatience, (which not wanted
Shrewdness of policy too) I grieving grant,
Did you too much disquiet: for that, you must
But say, I could not help it.

Cæs. I wrote to you,
When rioting in Alexandria; you
Did pocket up my letters, and with taunts
Did gibe my missive out of audience⁵.

Ant. Sir,
He fell upon me, ere admitted: then
Three kings I had newly feasted, and did want
Of what I was i' the morning; but, next day,
I told him of myself, which was as much
As to have ask'd him pardon. Let this fellow
Be nothing of our strife; if we contend,
Out of our question wipe him.

Cæs. You have broken
The article of your oath, which you shall never
Have tongue to charge me with.

Lep. Soft, Cæsar.

negative, "No matter whole," &c. The passage may be corrupt; but it is, at all events, very doubtful how it should be set right.

⁵ Did gibe my *MISSIVE* out of audience.] The word "missive" is used by Shakespeare, and sometimes by other authors, either for a letter, or for the bearer of a letter, just as in the previous page he makes "reports" stand for *reporters*:

————— "some true reports,
That drew their swords with you."

Ant. No, Lepidus, let him speak :
The honour's sacred which he talks on now,
Supposing that I lack'd it.—But on, Cæsar ;
The article of my oath.

Cæs. To lend me arms and aid when I requir'd them,
The which you both denied.

Ant. Neglected, rather ;
And then, when poison'd hours had bound me up
From mine own knowledge. As nearly as I may,
I'll play the penitent to you ; but mine honesty
Shall not make poor my greatness, nor my power
Work without it. Truth is, that Fulvia,
To have me out of Egypt, made wars here ;
For which myself, the ignorant motive, do
So far ask pardon, as befits mine honour
To stoop in such a case.

Lep. 'Tis nobly spoken.

Mec. If it might please you, to enforce no farther
The griefs between ye : to forget them quite,
Were to remember that the present need
Speaks to atone you ⁶.

Lep. Worthily spoken, Mecænas.

Eno. Or, if you borrow one another's love for the instant,
you may, when you hear no more words of Pompey, return it
again : you shall have time to wrangle in, when you have
nothing else to do.

Ant. Thou art a soldier only : speak no more.

Eno. That truth should be silent, I had almost forgot.

Ant. You wrong this presence ; therefore, speak no more.

Eno. Go to then ; your considerate stone ⁷.

Cæs. I do not much dislike the matter, but
The manner of his speech ; for it cannot be,

⁶ — to ATONE you.] *i. e.* To *at one* you, *reconcile* you. See Vol. iv. p. 694, and Vol. v. p. 289. Above, the corr. fo. 1632 reads "nobly spoken."

⁷ — your considerate stone.] *i. e.* I will be as considerate as a stone. Johnson's notion that Enobarbus meant to call Antony a "considerate stone," does not seem to us, recollecting that the words were those of a rough free-spoken soldier, such "an absurdity" as it appeared to the Rev. Mr. Dyce ("Remarks," p. 246). In speaking of the note in our first edition, he ought to have remembered two things, which he has entirely overlooked, viz. that we gave the very text he supports, and that we ourselves said that no change was needed. If Mr. Dyce had been more of a "considerate stone," he would have saved himself from the appearance of endeavouring to make a fault where he could not find one. We do not at all say that the suspicion would be just, but that he has laid himself open to it.

We shall remain in friendship, our conditions
So differing in their acts. Yet, if I knew
What hoop should hold us staunch, from edge to edge
O' the world I would pursue it.

Agr. Give me leave, Cæsar.

Cæs. Speak, Agrippa.

Agr. Thou hast a sister by the mother's side,
Admir'd Octavia: great Mark Antony
Is now a widower.

Cæs. Say not so, Agrippa:
If Cleopatra heard you, your reproof
Were well deserv'd of rashness^s.

Ant. I am not married, Cæsar: let me hear
Agrippa farther speak.

Agr. To hold you in perpetual amity,
To make you brothers, and to knit your hearts
With an unslipping knot, take Antony
Octavia to his wife; whose beauty claims
No worse a husband than the best of men,
Whose virtue and whose general graces speak
That which none else can utter. By this marriage,
All little jealousies, which now seem great,
And all great fears, which now import their dangers,
Would then be nothing: truths would be tales,
Where now half tales be truths: her love to both
Would each to other, and all loves to both,
Draw after her. Pardon what I have spoke,
For 'tis a studied, not a present thought,
By duty ruminated.

Ant. Will Cæsar speak?

Cæs. Not till he hears how Antony is touch'd
With what is spoke already.

Ant. What power is in Agrippa,
If I would say, "Agrippa, be it so,"

^s Were well deserv'd of rashness.] There are several misprints in this short speech, as it stands in prose in the folio, 1623, viz. "Say not, *say* Agrippa; if *Cleopater* heard you, your *proof* were well deserved of rashness." Of these modern editors take no notice, but silently change *say* to "so," and *proof* to "reproof," as if such were the ancient text. Theobald recommended *approof* instead of *proof*; but Hanmer's correction of "reproof" seems much preferable: the meaning then is, "your reproof were well deserved on account of rashness." In the corr. fo. 1632 *proof* is made "reproof," and "of," in the next line, changed to *for*: we do not hold the last to be at all necessary, since "of" is so to be understood, and was so understood in the time of Shakespeare.

To make this good?

Cæs. The power of Cæsar, and
His power unto Octavia.

Ant. May I never
To this good purpose, that so fairly shows,
Dream of impediment!—Let me have thy hand:
Further this act of grace, and from this hour
The heart of brothers govern in our loves,
And sway our great designs!

Cæs. There is my hand.

[ANTONY takes it.]

A sister I bequeath you, whom no brother
Did ever love so dearly: let her live
To join our kingdoms, and our hearts; and never
Fly off our loves again!

Lep. Happily, amen.

Ant. I did not think to draw my sword 'gainst Pompey;
For he hath laid strange courtesies, and great,
Of late upon me: I must thank him, only
Lest my remembrance suffer ill report;
At heel of that, defy him.

Lep. Time calls upon us:
Of us must Pompey presently be sought,
Or else he seeks out us.

Ant. Where lies he?

Cæs. About the Mount Misenum.

Ant. What's his strength
By land?

Cæs. Great, and increasing; but by sea
He is an absolute master.

Ant. So is the fame.
Would we had spoke together! Haste we for it;
Yet, ere we put ourselves in arms, dispatch we
The business we have talk'd of.

Cæs. With most gladness;
And do invite you to my sister's view,
Whither straight I'll lead you.

Ant. Let us, Lepidus,
Not lack your company.

Lep. Noble Antony,
Not sickness should detain me.

[Flourish. Exeunt CÆSAR, ANTONY, and LEPIDUS.]

Mec. Welcome from Egypt, sir.

Eno. Half the heart of Cæsar, worthy Mecænas!—my honourable friend, Agrippa!—

Agr. Good Enobarbus!

Mec. We have cause to be glad, that matters are so well digested. You stay'd well by it in Egypt.

Eno. Ay, sir; we did sleep day out of countenance, and made the night light with drinking.

Mec. Eight wild boars roasted whole at a breakfast, and but twelve persons there; is this true?

Eno. This was but as a fly by an eagle: we had much more monstrous matter of feast, which worthily deserved noting.

Mec. She's a most triumphant lady, if report be square to her.

Eno. When she first met Mark Antony, she pursed up his heart, upon the river of Cydnus.

Agr. There she appeared indeed, or my reporter devised well for her.

Eno. I will tell you.

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed, that
The winds were love-sick with them: the oars were silver;
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion, (cloth of gold, and tissue⁹)
O'er-picturing that Venus, where we see,
The fancy out-work nature: on each side her,
Stood pretty dimpled boys, like smiling Cupids,
With diverse-colour'd fans, whose wind did seem
To glow the delicate cheeks¹ which they did cool,
And what they undid, did.

Agr. Oh, rare for Antony!

Eno. Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,

⁹ — (cloth of gold, AND tissue)] “Cloth of gold *of* tissue,” as it stands in the old copies, is nonsense: it could not be “cloth of gold” if it were “*of* tissue.” What was meant must have been that the “cloth of gold” of the pavilion was lined with “tissue.” The contraction for “and” was not unfrequently read *of* by old printers, and such, according to the corr. fo. 1632, seems to have been the case here.

¹ To GLOW the delicate cheeks] All the folios read, “To *glove*,” &c., but *glove* is “glow” in the corr. fo. 1632, and such has been the usual text.

And made their bends adornings²: at the helm
 A seeming mermaid steers; the silken tackle
 Smell with the touches of those flower-soft hands,
 That yarely frame the office³. From the barge
 A strange invisible perfume hits the sense
 Of the adjacent wharfs. The city cast
 Her people out upon her; and Antony,
 Enthron'd i' the market-place, did sit alone,
 Whistling to the air; which, but for vacancy,
 Had gone to gaze on Cleopatra too,
 And made a gap in nature.

Agr. Rare Egyptian!

Eno. Upon her landing Antony sent to her,
 Invited her to supper: she replied,
 It should be better he became her guest,
 Which she entreated. Our courteous Antony,
 Whom ne'er the word of "No" woman heard speak,
 Being barber'd ten times o'er, goes to the feast;
 And for his ordinary pays his heart
 For what his eyes eat only.

Agr. Royal wench!
 She made great Cæsar lay his sword to bed;
 He plough'd her, and she cropp'd.

Eno. I saw her once
 Hop forty paces through the public street;
 And having lost her breath, she spoke, and panted,

² ——— tended her i' THE EYES,

And made their bends ADORNINGS:] Few passages in Shakespeare have excited more controversy than this, the effort of the commentators apparently having been, to render what was plain obscure, and to adopt almost any sense but that presented by the words of the poet: "tended her i' the eyes" can mean nothing else but tended *in her sight*: in "Midsummer-Night's Dream" we have the expression "gambol in his eyes," for "gambol in his sight:" "made their bends adornings" is probably to be understood, that they bowed with so much grace as to add to their beauty. Warburton would read *adorings* for "adornings" with some plausibility; but other conjectural emendations only display misapplied ingenuity. There is no change in the corr. fo. 1632.

³ ——— the silken tackle

SMELL with the touches of those flower-soft hands,
 That yarely frame the office.] "Smell" is *swell* in the old copies; but how was "the silken tackle" to *swell*? The "flower-soft hands" imparted a perfume to "the silken tackle," and we are told just afterwards that the "smell" reached even "the adjacent wharfs." "Smell" is the emendation of the corr. fo. 1632. "Yarely" means *dexterously*: it has occurred as an adverb in "The Tempest," A. i. sc. 1, and as an adjective we meet with it three times in this play, as well as in others: see "Twelfth Night," A. iii. sc. 4, Vol. ii. p. 699, &c.

That she did make defect, perfection,
And, breathless, power breathe forth.

Mec. Now Antony must leave her utterly.

Eno. Never; he will not.

Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they feed, but she makes hungry,
Where most she satisfies: for vilest things
Become themselves in her, that the holy priests
Bless her when she is riggish.

Mec. If beauty, wisdom, modesty, can settle
The heart of Antony, Octavia is
A blessed lottery to him.

Agr. Let us go.—

Good Enobarbus, make yourself my guest,
Whilst you abide here.

Eno. Humbly, sir, I thank you. [*Exeunt.*]

SCENE III.

The Same. A Room in CÆSAR'S House.

Enter CÆSAR, ANTONY, OCTAVIA between them; Attendants.

Ant. The world, and my great office, will sometimes
Divide me from your bosom.

Octa. All which time,
Before the gods my knee shall bow my prayers⁴
To them for you.

Ant. Good night, sir.—My Octavia,
Read not my blemishes in the world's report:
I have not kept my square⁵, but that to come
Shall all be done by the rule. Good night, dear lady.

Octa. Good night, sir⁶.

Cæs. Good night. [*Exeunt CÆSAR and OCTAVIA.*]

⁴ — shall bow my prayers] “Bow *with* prayers” in the corr. fo. 1632; but if any change were desirable, it would rather be, “my prayers shall bow my knee.”

⁵ I have not kept my SQUARE.] The last part of the sentence explains the first, if explanation be needed. Respecting “square,” or *squire*, see Vol. ii. p. 166; Vol. iii. pp. 81. 346.

⁶ Good night, sir.] In the folio, 1632, these words are assigned to Octavia, while in the earlier edition they are made a continuation of the speech of Antony. The change is desirable: Octavia thus takes leave of Antony.

*Enter a Soothsayer*⁷.

Ant. Now, sirrah: you do wish yourself in Egypt?

Sooth. Would I had never come from thence, nor you thither!

Ant. If you can, your reason?

Sooth. I see it in my motion⁸, have it not in my tongue: but yet hie you to Egypt again.

Ant. Say to me, whose fortunes shall rise higher, Cæsar's, or mine?

Sooth. Cæsar's.

Therefore, oh Antony! stay not by his side:
Thy dæmon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but near him thy angel
Becomes afeard⁹, as being o'erpower'd: therefore,
Make space enough between you.

Ant. Speak this no more.

Sooth. To none but thee; no more, but when to thee.
If thou dost play with him at any game,
Thou art sure to lose; and, of that natural luck,
He beats thee 'gainst the odds: thy lustre thickens
When he shines by. I say again, thy spirit
Is all afraid to govern thee near him,
But, he away, 'tis noble¹⁰.

Ant. Get thee gone:
Say to Ventidius, I would speak with him.—

[*Exit Soothsayer.*

He shall to Parthia.—Be it art, or hap,
He hath spoken true: the very dice obey him;
And in our sports my better cunning faints

⁷ Enter a Soothsayer.] Every early impression makes the Soothsayer enter here: every modern edition introduces him, without any propriety, with Cæsar, Antony, and Octavia, at the opening of the scene.

⁸ I see it in my MOTION,] Theobald altered "motion" to *notion*, doubtfully.

⁹ Becomes AFEARD,] In the old copies it is "thy angel becomes a *fear*," and we should not be disposed to disturb the text, if the emendation in the corr. fo. 1632 had not precisely agreed with that of Upton, approved by Johnson. The scene is taken from North's "Plutarch:" "For thy Demon, said he (that is to say, the good angell and spirit that kepeth thee), is *affraied* of his: and being coragious and high when he is alone, becometh fearfull and timerous when he commeth neare unto the other." Life of Antonius, p. 985, edit. 1579.

¹⁰ But, he AWAY, 'TIS noble.] Pope's emendation of "But he *alway*, 'tis noble" of the folio, 1623. Rowe printed from the folio, 1632, "But he *alway* is noble."

Under his chance: if we draw lots, he speeds:
 His cocks do win the battle still of mine,
 When it is all to nought; and his quails ever
 Beat mine, inhoop'd, at odds¹¹. I will to Egypt;
 And though I make this marriage for my peace,

Enter VENTIDIUS.

I' the east my pleasure lies.—Oh! come, Ventidius,
 You must to Parthia: your commission's ready;
 Follow me, and receive it.

[*Exeunt.*]

SCENE IV.

The Same. A Street.

Enter LEPIDUS, MECÆNAS, and AGRIPPA.

Lep. Trouble yourselves no farther: pray you, hasten
 Your generals after.

Agr. Sir, Mark Antony
 Will e'en but kiss Octavia, and we'll follow.

Lep. Till I shall see you in your soldier's dress,
 Which will become you both, farewell.

Mec. We shall,
 As I conceive the journey, be at Mount¹
 Before you, Lepidus.

Lep. Your way is shorter;
 My purposes do draw me much about:
 You'll win two days upon me.

Mec. Agr. Sir, good success!

Lep. Farewell.

[*Exeunt.*]

¹¹ Beat mine, inhoop'd, at odds.] It was then the practice for cocks to fight in hoops, and hence the phrase "cock-a-hoop" or cock on hoop, when it had obtained the victory. Plutarch says of Cæsar and Antony: "For it is said that as often as they two drew cuts for pastime, who should have any thing, or whether they plaid at dice, Antonius alway lost. Oftentimes when they were disposed to see cocke-fight, or quails that were taught to fight one with an other, Cæsar's cockes or quails did ever overcome." Life of Antonius, p. 985, edit. 1579.

¹ — at MOUNT] *i. e.* Mount Misenum. "Mount" is printed with a capital letter in the folio, 1623: the folio, 1632, has it "at the Mount."

SCENE V.

Alexandria. A Room in the Palace.

Enter CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

Cleo. Give me some music ; music, moody food
Of us that trade in love.

Attend. The music, ho !

Enter MARDIAN.

Cleo. Let it alone ; let's to billiards : come, Charmian.

Char. My arm is sore, best play with Mardian.

Cleo. As well a woman with an eunuch play'd,
As with a woman.—Come, you'll play with me, sir ?

Mar. As well as I can, madam.

Cleo. And when good will is show'd, though't come too
short,

The actor may plead pardon. I'll none now.—
Give me mine angle,—we'll to the river : there,
My music playing far off, I will betray
Tawny-finn'd² fishes ; my bended hook shall pierce
Their slimy jaws, and as I draw them up,
I'll think them every one an Antony,
And say, Ah, ha ! you're caught.

Char. 'Twas merry, when
You wager'd on your angling ; when your diver
Did hang a salt-fish on his hook, which he
With fervency drew up.

Cleo. That time,—Oh times !—
I laugh'd him out of patience ; and that night
I laugh'd him into patience : and next morn,
Ere the ninth hour, I drunk him to his bed ;
Then, put my tires and mantles on him, whilst
I wore his sword Philippian.—

² Tawny-FINN'D] Theobald altered "Tawny-fine," of all the folios, into "Tawny-finn'd," and the change is not only required by the sense, but it is supported by the corr. fo. 1632.

*Enter a Messenger*³.

Oh! from Italy?—

Ram thou thy fruitful tidings in mine ears,
That long time have been barren.

Mess.

Madam, madam.—

Cleo. Antony's dead?—

If thou say so, villain, thou kill'st thy mistress:
But well and free,

If thou so yield him, there is gold, and here
My bluest veins to kiss; a hand, that kings
Have lipp'd, and trembled kissing.

Mess. First, madam, he is well.

Cleo.

Why, there's more gold.

But, sirrah, mark; we use
To say, the dead are well: bring it to that,
The gold I give thee will I melt, and pour
Down thy ill-uttering throat.

Mess. Good madam, hear me.

Cleo.

Well, go to, I will;

But there's no goodness in thy face. If Antony
Be free, and healthful, why so tart a favour
To trumpet such good tidings⁴? if not well,
Thou shouldst come like a fury crown'd with snakes,
Not like a formal man.

Mess.

Will't please you hear me?

Cleo. I have a mind to strike thee, ere thou speak'st:
Yet, if thou say, Antony lives, 'tis well;
Or friends with Cæsar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee.

³ Enter a MESSENGER.] In the corr. fo. 1632 this Messenger is called Elis; but whether that were the name of the actor of the part, or of the character, as represented in some MS. of the play, we cannot determine. We know of no player of that day of the name of Elis or Ellis.

⁴ ————— If Antony

Be free, and healthful, WHY so tart a favour
To trumpet such good tidings?] "Why," alike necessary to the measure and to the meaning, is from the corr. fo. 1632. The folio, 1623, has a semicolon in the place of "why," leaving the sense incomplete, because most likely the word had dropped out. "A formal man," in the last line of the speech, does not mean a man in form, but a man in his sober senses: thus Æmilia, in "The Comedy of Errors," A. v. sc. 1, offers to make Adriana's husband, supposed to be mad, "a formal man again."

Mess. Madam, he's well.

Cleo. Well said.

Mess. And friends with Cæsar.

Cleo. Thou'rt an honest man.

Mess. Cæsar and he are greater friends than ever.

Cleo. Make thee a fortune from me.

Mess. But yet, madam,—

Cleo. I do not like "but yet," it does allay
The good precedence; fie upon "but yet!"
"But yet" is as a gaoler to bring forth
Some monstrous malefactor. Pr'ythee, friend,
Pour out the pack of matter to mine ear,
The good and bad together. He's friends with Cæsar;
In state of health, thou say'st; and, thou say'st, free.

Mess. Free, madam? no; I made no such report:
He's bound unto Octavia.

Cleo. For what good turn?

Mess. For the best turn i' the bed.

Cleo. I am pale, Charmian.

Mess. Madam, he's married to Octavia.

Cleo. The most infectious pestilence upon thee!

[*Strikes him down.*]

Mess. Good madam, patience.

Cleo. What say you?—Hence,

[*Strikes him again.*]

Horrible villain! or I'll spurn thine eyes
Like balls before me: I'll unhair thy head.

[*She hales him up and down.*]

Thou shalt be whipp'd with wire, and stew'd in brine,
Smarting in lingering pickle.

Mess. Gracious madam,
I, that do bring the news, made not the match.

Cleo. Say, 'tis not so, a province I will give thee,
And make thy fortunes proud: the blow thou hadst
Shall make thy peace for moving me to rage,
And I will boot thee with what gift beside
Thy modesty can beg.

Mess. He's married, madam.

Cleo. Rogue! thou hast liv'd too long. [*Draws a dagger.*]

Mess. Nay, then I'll run.—

What mean you, madam? I have made no fault. [*Exit.*]

Char. Good madam, keep yourself within yourself:
The man is innocent.

Cleo. Some innocents 'scape not the thunder-bolt.—
Melt Egypt into Nile! and kindly creatures
Turn all to serpents!—Call the slave again:
Though I am mad, I will not bite him.—Call.

Char. He is afraid to come.

Cleo. I will not hurt him.—
These hands do lack nobility, that they strike
A meaner than myself; since I myself
Have given myself the cause.—Come hither, sir.

Re-enter Messenger.

Though it be honest, it is never good
To bring bad news: give to a gracious message
An host of tongues; but let ill tidings tell
Themselves, when they be felt.

Mess. I have done my duty.

Cleo. Is he married?
I cannot hate thee worser than I do,
If thou again say, Yes.

Mess. He's married, madam.

Cleo. The gods confound thee! dost thou hold there still?

Mess. Should I lie, madam?

Cleo. Oh! I would, thou didst,
So half my Egypt were submerg'd, and made
A cistern for scal'd snakes. Go, get thee hence:
Hadst thou Narcissus in thy face, to me
Thou wouldst appear most ugly. He is married?

Mess. I crave your highness' pardon.

Cleo. He is married?
Mess. Take no offence, that I would not offend you:
To punish me for what you make me do
Seems much unequal. He is married to Octavia.

Cleo. Oh! that his fault should make a knave of thee,
That art not. What! thou'rt sure of't^s?—Get thee hence:

^s Oh! that his fault should make a knave of thee,

That art not. What! thou'rt sure of't?] Our punctuation of this disputed passage is that of Monck Mason; and we also adopt his emendation of "of't" for *of*: the last is perhaps not absolutely necessary, and we might carry our variation from the old copies no farther than the pointing. In the folio, 1623, the passage thus stands:—

"Oh that his fault should make a knave of thee,
That art not what thou'rt sure of."

This, it must be admitted, is far from intelligible. By the amended words, "What! thou'rt sure of't?" Cleopatra intends to inquire of the messenger once

The merchandise which thou hast brought from Rome,
Are all too dear for me: lie they upon thy hand,
And be undone by 'em! [Exit Messenger.]

Char. Good your highness, patience.

Cleo. In praising Antony, I have disprais'd Cæsar.

Char. Many times, madam.

Cleo. I am paid for't now.

Lead me from hence;
I faint. Oh Iras! Charmian!—'Tis no matter.—
Go to the fellow, good Alexas; bid him
Report the feature of Octavia, her years,
Her inclination, let him not leave out
The colour of her hair: bring me word quickly.—

[Exit ALEXAS.]

Let him for ever go?—let him not—Charmian,
Though he be painted one way like a Gorgon,
The other way he's a Mars⁶.—Bid you Alexas

[To MARDIAN.]

Bring me word, how tall she is.—Pity me, Charmian,
But do not speak to me.—Lead me to my chamber. [Exeunt.]

SCENE VI.

Near Misenum.

Flourish. Enter POMPEY and MENAS, at one side⁷, with drum
and trumpet: at another, CÆSAR, LEPIDUS, ANTONY, ENO-
BARBUS, MECÆNAS, with Soldiers marching.

Pom. Your hostages I have, so have you mine;
And we shall talk before we fight.

Cæs. Most meet,

more, whether he is certain of the tidings he has brought. The Rev. Mr. Dyce is in somewhat of a dilemma here: he complains ("Remarks," p. 246) that nonsense is made of the passage by not printing "of" *of't* in our first edition, and yet he "strongly protests against any deviation from the old editions,"—just as if we had deviated: we gave the very words and letters of the "old editions."

⁶ The other WAY HE'S a Mars.] Thus corruptly printed in the folio, 1623, "The other wayes a Mars."

⁷ Flourish. Enter Pompey and Menas, at one side,] In the old stage-direction, Menas is erroneously inserted as if he were one of the friends and followers of Cæsar. "Enter Pompey at one door with drum and trumpet: at another Cæsar, Lepidus, Antony, Enobarbus, Mecænas, Agrippa, Menas, with Soldiers marching."

That first we come to words; and therefore have we
Our written purposes before us sent,
Which, if thou hast consider'd, let us know
If 'twill tie up thy discontented sword,
And carry back to Sicily much tall youth⁸,
That else must perish here.

Pom. To you all three,
The senators alone of this great world,
Chief factors for the gods.—I do not know,
Wherefore my father should revengers want,
Having a son, and friends; since Julius Cæsar,
Who at Philippi the good Brutus ghosted,
There saw you labouring for him. What was it,
That mov'd pale Cassius to conspire? And what
Made the all-honour'd⁹, honest, Roman Brutus,
With the arm'd rest, courtiers of beauteous freedom,
To drench the Capitol, but that they would
Have one man but a man? And that is it
Hath made me rig my navy, at whose burden
The anger'd ocean foams; with which I meant
To scourge th' ingratitude, that spiteful Rome
Cast on my noble father.

Cæs. Take your time.

Ant. Thou canst not fear us¹⁰, Pompey, with thy sails;
We'll speak with thee at sea: at land, thou know'st
How much we do o'er-count thee.

Pom. At land, indeed,
Thou dost o'er-count me of my father's house¹;
But, since the cuckoo builds not for himself,
Remain in't as thou mayst.

Lep. Be pleas'd to tell us,
(For this is from the present) how you take
The offers we have sent you.

Cæs. There's the point.

Ant. Which do not be entreated to, but weigh
What it is worth embrac'd.

⁸ — much TALL youth,] *i. e.* Much *bold, courageous* youth.

⁹ Made THE all-honour'd,] "The" is from the folio, 1632, where it was inserted, as we may suppose, to cure the defective metre.

¹⁰ Thou canst not FEAR us,] *i. e.* *Alarm, frighten* us. See Vol. iii. p. 504, where, as in various other places, to "fear" is made a verb transitive.

¹ Thou dost O'ER-COUNT me of my father's house;] "O'er-count" is here used equivocally, as Malone remarks, with reference to the fact, stated by Plutarch, that Antony had possessed himself of the dwelling of Pompey's father.

Cæs. And what may follow,
To try a larger fortune.

Pom. You have made me offer
Of Sicily, Sardinia; and I must
Rid all the sea of pirates; then, to send
Measures of wheat to Rome: this 'greed upon,
To part with unhack'd edges, and bear back
Our targes undinted.

Cæs. Ant. Lep. That's our offer.

Pom. Know then,
I came before you, here, a man prepar'd
To take this offer; but Mark Antony
Put me to some impatience.—Though I lose
The praise of it by telling, you must know,
When Cæsar and your brother were at blows,
Your mother came to Sicily, and did find
Her welcome friendly.

Ant. I have heard it, Pompey;
And am well studied for a liberal thanks,
Which I do owe you.

Pom. Let me have your hand.
I did not think, sir, to have met you here. [*They take hands.*]

Ant. The beds i' the east are soft; and thanks to you,
That call'd me timelier than my purpose hither,
For I have gain'd by it.

Cæs. Since I saw you last,
There is a change upon you.

Pom. Well, I know not
What counts harsh fortune casts upon my face,
But in my bosom shall she never come,
To make my heart her vassal.

Lep. Well met here.

Pom. I hope so, Lepidus.—Thus we are agreed.
I crave, our composition may be written,
And seal'd between us.

Cæs. That's the next to do.

Pom. We'll feast each other, ere we part; and let us
Draw lots who shall begin.

Ant. That will I, Pompey.

Pom. No, Antony, take the lot; but, first
Or last, your fine Egyptian cookery
Shall have the fame. I have heard, that Julius Cæsar
Grew fat with feasting there.

Ant. You have heard much.

Pom. I have fair meanings, sir.

Ant. And fair words to them.

Pom. Then, so much have I heard:

And I have heard, Apollodorus carried—

Eno. No more of that:—he did so.

Pom. What, I pray you?

Eno. A certain queen to Cæsar in a mattress².

Pom. I know thee now: how far'st thou, soldier?

Eno. Well;

And well am like to do; for, I perceive,

Four feasts are toward.

Pom. Let me shake thy hand:

I never hated thee. I have seen thee fight,

When I have envied thy behaviour.

Eno. Sir,

I never lov'd you much; but I have prais'd you,

When you have well deserv'd ten times as much

As I have said you did.

Pom. Enjoy thy plainness,

It nothing ill becomes thee.—

Aboard my galley I invite you all:

Will you lead, lords?

Cæs. Ant. Lep. Show us the way, sir.

Pom. Come.

[*Exeunt POMPEY, CÆSAR, ANTONY, LEPIDUS, Soldiers
and Attendants.*]

Men. Thy father, Pompey, would ne'er have made this treaty.—[*Aside.*—You and I have known, sir.

Eno. At sea, I think.

Men. We have, sir.

Eno. You have done well by water.

² A certain queen to Cæsar in a mattress.] Editors, one after another, have been accustomed to say, with Ritson (merely taking his word for it), that this fact is derived "from the margin of North's 'Plutarch.'" The fact is, that it is in the body of Plutarch's "Life of Julius Cæsar" (North's Transl., 1579, p. 786) in these words:—"Then, having no other meane to come in to the court, without being knowen, she [Cleopatra] laid her selfe downe upon a mattresse or flockbed, which Apollodorus, her frend, tied and bound up together, like a bundel, with a great leather thong, and so tooke her up on his backe, and brought her, thus hamperd in this fardell, unto Cæsar in at the castle gate. This was the first occasion (as it is reported) that made Cæsar to love her," &c. Shakespeare, as we have repeatedly seen, did not resort to the mere marginal notes of North's "Plutarch," but availed himself, whenever they suited him, of the most minute particulars. He saw at once what would, or would not, answer his purpose.

Men. And you by land.

Eno. I will praise any man that will praise me; though it cannot be denied what I have done by land.

Men. Nor what I have done by water.

Eno. Yes; something you can deny, for your own safety: you have been a great thief by sea.

Men. And you by land.

Eno. There I deny my land service. But give me your hand, Menas: if our eyes had authority, here they might take two thieves kissing.

Men. All men's faces are true, whatsoe'er their hands are.

Eno. But there is never a fair woman has a true face.

Men. No slander³; they steal hearts.

Eno. We came hither to fight with you.

Men. For my part, I am sorry it is turned to a drinking. Pompey doth this day laugh away his fortune.

Eno. If he do, sure, he cannot weep it back again.

Men. You have said, sir. We looked not for Mark Antony here: pray you, is he married to Cleopatra?

Eno. Cæsar's sister is call'd Octavia.

Men. True, sir; she was the wife of Caius Marcellus.

Eno. But she is now the wife of Marcus Antonius.

Men. Pray you, sir?

Eno. 'Tis true.

Men. Then, is Cæsar and he for ever knit together⁴?

Eno. If I were bound to divine of this unity, I would not prophesy so.

Men. I think, the policy of that purpose made more in the marriage, than the love of the parties.

Eno. I think so too: but you shall find, the band, that seems to tie their friendship together, will be the very strangler of their amity. Octavia is of a holy, cold, and still conversation.

Men. Who would not have his wife so?

Eno. Not he, that himself is not so; which is Mark Antony. He will to his Egyptian dish again: then, shall the sighs of

³ No slander;] *i. e.* What you say is "no slander; they steal hearts."

⁴ Then, is Cæsar and he for ever knit together?] We point this line with a note of interrogation, because Menas must intend to ask the question, whether it be so: if not, he contradicts himself in his next speech, where he asserts that the union was one of more convenience than love. He asks Enobarbus whether Cæsar and Antony are for ever united by the marriage, and Enobarbus replies in the negative, which Menas immediately confirms by his opinion, "I think, the policy of that purpose," &c.

Octavia blow the fire up in Cæsar ; and, as I said before, that which is the strength of their amity, shall prove the immediate author of their variance. Antony will use his affection where it is : he married but his occasion here.

Men. And thus it may be. Come, sir, will you aboard ? I have a health for you.

Eno. I shall take it, sir : we have used our throats in Egypt.

Men. Come ; let's away.

[*Exeunt.*]

SCENE VII.

On Board POMPEY'S Galley, lying near Misenum.

Music. Enter two or three Servants, with a banquet⁵.

1 *Serv.* Here they'll be, man. Some o' their plants are ill-rooted already ; the least wind i' the world will blow them down.

2 *Serv.* Lepidus is high-coloured.

1 *Serv.* They have made him drink alms-drink⁶.

2 *Serv.* As they pinch one another by the disposition, he cries out, "no more ;" reconciles them to his entreaty, and himself to the drink.

1 *Serv.* But it raises the greater war between him and his discretion.

2 *Serv.* Why, this it is to have a name in great men's fellowship : I had as lief have a reed that will do me no service, as a partizan I could not heave.

1 *Serv.* To be called into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disaster the cheeks.

⁵ — with a banquet.] *i. e.* Properly what we now call a *dessert*. See Vol. ii. p. 520. So in "Lord Cromwell," 1602, A. iii. sc. 3,

" 'Tis strange, how that we and the Spaniard differ ;
Their dinner is our banquet after dinner."

⁶ They have made him drink alms-drink.] Meaning wine that did not properly belong to his share, but which each had contributed, in order to intoxicate Lepidus. Warburton, and others after him, say that the expression in the next line, "they pinch one another by the disposition," is equivalent to touching on a sore place ; but it rather seems to refer to the sign they give each other regarding "the disposition" of Lepidus to drink.

A Sennet sounded. Enter CÆSAR, ANTONY, POMPEY, LEPIDUS, AGRIPPA, MECÆNAS, ENOBARBUS, MENAS, with other Captains.

Ant. Thus do they, sir. [*To CÆSAR.*] They take the flow o' the Nile

By certain scales i' the pyramid: they know,
By the height, the lowness, or the mean, if dearth
Or foison follow⁷. The higher Nilus swells,
The more it promises: as it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes to harvest.—

Lep. You have strange serpents there.

Ant. Ay, Lepidus.

Lep. Your serpent of Egypt is bred, now, of your mud by the operation of your sun: so is your crocodile.

Ant. They are so.

Pom. Sit,—and some wine!—A health to Lepidus.

Lep. I am not so well as I should be, but I'll ne'er out.

Eno. Not till you have slept: I fear me, you'll be in, till then.

Lep. Nay, certainly, I have heard, the Ptolemies' pyramises are very goodly things⁸; without contradiction, I have heard that.

Men. [*Aside.*] Pompey, a word.

Pom. [*Aside.*] Say in mine ear: what is't?

Men. [*Aside.*] Forsake thy seat, I do beseech thee, captain, And hear me speak a word.

Pom. [*Aside.*] Forbear me till anon.—
This wine for Lepidus.

Lep. What manner o' thing is your crocodile?

Ant. It is shaped, sir, like itself, and it is as broad as it

⁷ Or FOISON follow.] "Foison" is plenty. See Vol. v. p. 444. It also occurs in "The Tempest," A. ii. sc. 1, and in our poet's Sonnet, 53,

"Speak of the spring, and foison of the year."

⁸ — the Ptolemies' PYRAMISES are very goodly things;] Usually, and properly, spelt *pyramides* in our old dramatists: so Cleopatra talks of "my country's high pyramides" in A. v. sc. 2, of this tragedy. In Beaumont and Fletcher's "False One," A. ii. sc. 1, it is misprinted "pyramides," in the old copies, when it must necessarily be pronounced *pyramids*. In "The London Prodigal" (imputed formerly to Shakespeare), A. iii. sc. 3, we read,

"As I to scale the high pyramides,"

which is not verse, unless "pyramides" be a word of four syllables. We are aware of no other instance in which the plural of *pyramis* is made "pyramises," and perhaps Lepidus was not in a condition to be very articulate.

hath breadth; it is just so high as it is, and moves with its own organs; it lives by that which nourisheth it, and the elements once out of it, it transmigrates.

Lep. What colour is it of?

Ant. Of its own colour too.

Lep. 'Tis a strange serpent.

Ant. 'Tis so; and the tears of it are wet.

Cæs. Will this description satisfy him?

Ant. With the health that Pompey gives him, else he is a very epicure.

Pom. [*To MENAS, aside.*] Go, hang, sir, hang! Tell me of that? away!

Do as I bid you.—Where's this cup I call'd for!

Men. [*Aside.*] If for the sake of merit thou wilt hear me, Rise from thy stool.

Pom. [*Aside.*] I think, thou'rt mad. The matter?

[*Walks aside.*]

Men. I have ever held my cap off to thy fortunes.

Pom. Thou hast serv'd me with much faith. What's else to say?—

Be jolly, lords.

Ant. These quick-sands, Lepidus,

Keep off them, for you sink.

Men. Wilt thou be lord of all the world?

Pom. What say'st thou?

Men. Wilt thou be lord of the whole world? That's twice.

Pom. How should that be?

Men. But entertain it,

And though thou think me poor, I am the man

Will give thee all the world.

Pom. Hast thou drunk well?

Men. No, Pompey, I have kept me from the cup.

Thou art, if thou dar'st be, the earthly Jove:

Whate'er the ocean pales, or sky inclips⁹,

Is thine, if thou wilt have't.

Pom. Show me which way.

Men. These three world-sharers, these competitors,
Are in thy vessel: let me cut the cable;

⁹ Whate'er the ocean PALES, or sky INCLIPS,] Whatever the ocean *incloses*, or the sky *embraces*. Respecting "pales," see "Henry V.," Chorus to A. v., Vol. iii. p. 627. Shakespeare no where else uses "inclips," nor does it occur, that we recollect, in any other known author, but *clips* is of frequent occurrence: see "The Winter's Tale," A. v. sc. 2, Vol. iii. p. 106, &c.

And, when we are put off, fall to their throats :
All then is thine ¹.

Pom. Ah ! this thou shouldst have done,
And not have spoke on't. In me, 'tis villainy ;
In thee, 't had been good service. Thou must know,
'Tis not my profit that does lead mine honour,
Mine honour, it. Repent, that e'er thy tongue
Hath so betray'd thine act : being done unknown,
I should have found it afterwards well done,
But must condemn it now. Desist, and drink.

Men. [*Aside.*] For this,
I'll never follow thy pall'd fortunes more ².
Who seeks, and will not take, when once 'tis offer'd,
Shall never find it more.

Pom. This health to Lepidus.

Ant. Bear him ashore.—I'll pledge it for him, Pompey.

Eno. Here's to thee, Menas.

Men. Enobarbus, welcome.

Pom. Fill, till the cup be hid.

Eno. There's a strong fellow, Menas.

[*Pointing to the Attendant who carries off* LEPIDUS.

Men. Why ?

Eno. He bears
The third part of the world, man : see'st not ?

Men. The third part, then, is drunk ³ : would it were all,
That it might go on wheels ⁴ !

Eno. Drink thou ; increase the reels.

Men. Come.

Pom. This is not yet an Alexandrian feast.

Ant. It ripens towards it.—Strike the vessels, ho ⁵ !

¹ All THEN is thine.] So the corr. fo. 1632, for "there is thine" of all early and late editions, showing that Southern was well advised, when in his copy of the folio, 1685, he altered *there* to "then."

² I'll never follow thy PALL'D fortunes more.] "Pall'd fortunes" are *waned* or *decayed* fortunes, and not insipid fortunes, as some have stated.

³ The third part, then, is drunk:] In the old editions it is "The third part then, he is drunk," but *he* is merely surplusage, damages the verse, and is erased in the corr. fo. 1632. Mr. Singer rightly omits *he*, as if on his own authority, without mentioning that he was warranted in doing so by the same emendation in our corr. fo. 1632, or elsewhere.

⁴ That it might go on wheels!] A proverbial expression : a pamphlet on the use of carriages, by Taylor, the Water-poet, printed in 1623, is entitled, "The World runs (not *goes*, as Malone gives it) on Wheels."

⁵ STRIKE the vessels, ho!] To "strike a piece of wine" or "a piece of brandy" is still technical, and it hardly needs the explanation that to "strike the

Here is to Cæsar.

Cæs. I could well forbear it.
It's monstrous labour, when I wash my brain,
And it grows fouler.

Ant. Be a child o' the time.

Cæs. Profess it, I'll make answer⁶; but I had rather fast
From all four days, than drink so much in one.

Eno. Ha, my brave emperor! [To ANTONY.
Shall we dance now the Egyptian Bacchanals,
And celebrate our drink?

Pom. Let's ha't, good soldier.

Ant. Come, let us all take hands,
Till that the conquering wine hath steep'd our sense
In soft and delicate Lethe.

Eno. All take hands.—
Make battery to our ears with the loud music;
The while I'll place you: then, the boy shall sing;
The holding every man shall bear⁷, as loud
As his strong sides can volley.

[*Music plays.* ENOBARBUS places them hand in hand.

SONG.

*Come, thou monarch of the vine,
Plumpy Bacchus, with pink eyne:*

vessels" is to *tap* them; yet the Rev. Mr. Dyce, finding the expression "strike me the oldest sack" in "Love's Pilgrimage," A. ii. sc. 4, quotes it in his "Few Notes," p. 152. We could also have referred him, were it necessary, to a more applicable passage in "Monsieur Thomas," A. v. sc. 10, which he must have forgotten, where Sebastian tells his servant "to strike a fresh piece of wine." Even Weber, whom Mr. Dyce often so severely censures, only indicated in a note that "strike" meant *tap*; and we (as in our first edition) should not have said a word on the point, if it had not been made a matter of so much comment. This is a specimen of the mode in which difficulties are sometimes made out of nothing, as if only for the sake of removing them.

⁶ PROFESS it, I'll make answer;] *i. e.* Profess to be a child of the time, and I'll do the same. The original word is *Possess* for "Profess;" but although the meaning of "Profess" here may not be very evident, *Possess* seems to offer no consistent sense. In "King Lear," A. i. sc. 1, Vol. v. p. 619, we have seen the opposite error, for there "possesses" was misprinted *professes*.

⁷ The HOLDING every man shall BEAR,] The old reading is *beat* for "bear," a change which Theobald introduced, and the corr. fo. 1632 confirms: no misprint is perhaps more common than to substitute *t* for *r*: the "holding" is the *burden*, or, as it is sometimes called, the *foot* (see "Patient Grissell," reprinted by the Shakespeare Society, A. i. sc. 1) of a song; and to *bear* the holding is very intelligible, while to *beat* the holding is the reverse, unless the allusion be to beating time. The last two lines of the song, or rather the last line and the repetition of it, are expressly called "the burden" (*i. e.* *bourdon*) in the corr. fo. 1632, and they are included in a bracket.

*In thy vats our cares be drown'd;
 With thy grapes our hairs be crown'd;
 Cup us, till the world go round; }
 Cup us, till the world go round! }* The burden.

Cæs. What would you more?—Pompey, good night.—
 Good brother,
 Let me request you off: our graver business
 Frowns at this levity.—Gentle lords, let's part;
 You see, we have burnt our cheeks. Strong Enobarb
 Is weaker than the wine, and mine own tongue
 Splits what it speaks⁸: the wild disguise hath almost
 Antick'd us all. What needs more words? Good night.—
 Good Antony, your hand.

Pom. I'll try you on the shore.

Ant. And shall, sir. Give's your hand.

Pom. Oh, Antony!
 You have my father's house.—But what? we are friends.
 Come down into the boat.

Eno. Take heed you fall not.—

[*Exeunt POMPEY, CÆSAR, ANTONY, and Attendants.*
Menas, I'll not on shore.

Men. No, to my cabin⁹.
 These drums!—these trumpets, flutes! what!—
 Let Neptune hear, we bid a loud farewell
 To these great fellows. Sound, and be hang'd! sound out!

Eno. Ho, says 'a!—There's my cap. [*A Flourish.*
[Casting it up.

Men. Ho!—noble captain! come.
 [*Exeunt.*

⁸ SPLITS what it speaks:] In the three earliest folios "splits" is spelt *spleets*, and we are not sure that the orthography of the word (like that of "weet," p. 134) ought not to be preserved. *Spleets* was not the old mode of spelling "splits," and the variation might be intentional.

⁹ No, to my cabin, &c.] It is surprising to see with what coolness important variations from the folio, 1623, are sometimes made by modern editors, without any information as to the defects of that copy. These words, and the three lines following them, are part of the speech of Enobarbus in all the folios, and there is no doubt that they belong to Menas, but it is surely fit to notice the change. It is not pointed out by Malone, (Shakspeare, by Boswell, Vol. xii. p. 272,) whose text seems to have here been implicitly followed by several later editors. Mr. Singer judiciously avails himself of our correction.

ACT III. SCENE I.

A Plain in Syria.

*Enter VENTIDIUS, as it were in triumph*¹, *with SILIUS, and other Romans, Officers, and Soldiers; the dead body of PACORUS borne before him.*

Ven. Now, darting Parthia, art thou struck; and now
Pleas'd fortune does of Marcus Crassus' death
Make me revenger.—Bear the king's son's body
Before our army.—Thy Pacorus, Orodes,
Pays this for Marcus Crassus.

Sil. Noble Ventidius²,
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow: spur through Media,
Mesopotamia, and the shelters whither
The routed fly: so thy grand captain, Antony,
Shall set thee on triumphant chariots, and
Put garlands on thy head.

Ven. Oh Silius, Silius!
I have done enough: a lower place, note well,
May make too great an act; for learn this, Silius,
Better to leave undone, than by our deeds acquire
Too high a fame, when him we serve's away.
Cæsar and Antony have ever won
More in their officer, than person: Sossius,
One of my place in Syria, his lieutenant,
For quick accumulation of renown,
Which he achiev'd by the minute, lost his favour.
Who does i' the wars more than his captain can,
Becomes his captain's captain; and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which darkens him.

¹ — as it were in triumph,] Such are the words in the old stage-direction, and we never like to vary, where variation makes no difference. It is the more fit to retain the old words here, because Plutarch (North's Transl. 1579, p. 985) tells us that Ventidius was the only man of the Romans who, up to that day, "had triumphed of the Parthians."

² *Sil.* Noble VENTIDIUS,] In the prefixes of the old copies, Silius is only called *Roman*, and his name is not mentioned in the introductory stage-direction.

I could do more to do Antonius good,
But 'twould offend him; and in his offence
Should my performance perish.

Sil. Thou hast, Ventidius, that
Without the which a soldier, and his sword,
Gains scarce distinction³. Thou wilt write to Antony?

Ven. I'll humbly signify what in his name,
That magical word of war, we have effected;
How, with his banners and his well-paid ranks,
The ne'er-yet-beaten horse of Parthia
We have jaded out o' the field.

Sil. Where is he now?

Ven. He purposeth to Athens; whither, with what haste
The weight we must convey with us will permit,
We shall appear before him.—On, there; pass along.

[*Exeunt.*]

SCENE II.

Rome. An Ante-Chamber in CÆSAR'S House.

Enter AGRIPPA, and ENOBARBUS, meeting.

Agr. What! are the brothers parted?

Eno. They have dispatch'd with Pompey: he is gone;
The other three are sealing. Octavia weeps
To part from Rome: Cæsar is sad; and Lepidus,
Since Pompey's feast, as Menas says, is troubled
With the green sickness.

Agr. 'Tis a noble Lepidus.

Eno. A very fine one. Oh, how he loves Cæsar!

Agr. Nay, but how dearly he adores Mark Antony!

Eno. Cæsar? Why, he's the Jupiter of men.

Agr. What's Antony? The god of Jupiter.

Eno. Spake you of Cæsar? How! the nonpareil!

Agr. Oh Antony! Oh thou Arabian bird!

Eno. Would you praise Cæsar, say,—Cæsar;—go no farther.

Agr. Indeed, he ply'd them both with excellent praises.

³ Without the which a soldier, and his sword,

GAINS scarce distinction.] *i. e.* Prudence. It is "*grants* scarce distinction" in the folio, 1623, but amended to "*gains* scarce distinction" in the corr. fo. 1632, with every appearance of fitness: the two words might be readily mistaken.

Eno. But he loves Cæsar best ;—yet he loves Antony.
Ho ! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number, ho !
His love to Antony. But as for Cæsar,
Kneel down, kneel down, and wonder.

Agr. Both he loves.

Eno. They are his shards, and he their beetle⁴. So,—

[*Trumpets.*

This is to horse.—Adieu, noble Agrippa.

Agr. Good fortune, worthy soldier ; and farewell.

Enter CÆSAR, ANTONY, LEPIDUS, and OCTAVIA.

Ant. No farther, sir.

Cæs. You take from me a great part of myself ;
Use me well in't.—Sister, prove such a wife
As my thoughts make thee, and as my farthest band
Shall pass on thy approof⁵.—Most noble Antony,
Let not the piece of virtue, which is set
Betwixt us as the cement of our love,
To keep it builded, be the ram to batter
The fortress of it ; for better might we
Have loved without this mean, if on both parts
This be not cherish'd.

Ant. Make me not offended
In your distrust.

Cæs. I have said.

Ant. You shall not find,
Though you be therein curious, the least cause
For what you seem to fear. So, the gods keep you,
And make the hearts of Romans serve your ends.
We will here part.

Cæs. Farewell, my dearest sister, fare thee well :
The elements be kind to thee, and make
Thy spirits all of comfort ! fare thee well.

⁴ They are his SHARDS, and he their BEETLE.] *i. e.* (says Steevens) "They are the wings that raise this heavy lumpish insect from the ground." See the explanation of "shard," in connexion with "beetle," in "Macbeth," A. iii. sc. 2, Vol. v. p. 422.

⁵ ——— and as my farthest BAND
Shall pass on thy approof.] "Band" and bond are synonymous, say some editors ; but the fact is that they are the very same word, differently pronounced : the broad pronunciation of "band" in the time of Shakespeare has become *bond* with us, and we sometimes find it then printed *bond* as well as "band," especially in Spenser, when the rhyme requires the one or the other.

Octa. My noble brother!—

Ant. The April's in her eyes; it is love's spring,
And these the showers to bring it on.—Be cheerful.

Octa. Sir, look well to my husband's house; and—

Cæs. What, Octavia?

Octa. I'll tell you in your ear.

Ant. Her tongue will not obey her heart, nor can
Her heart inform her tongue; the swan's down feather,
That stands upon the swell at the full tide,
And neither way inclines.

Eno. Will Cæsar weep? [*Aside to AGRIPPA.*]

Agr. He has a cloud in's face.

Eno. He were the worse for that, were he a horse⁶;
So is he, being a man.

Agr. Why, Enobarbus,
When Antony found Julius Cæsar dead,
He cried almost to roaring; and he wept,
When at Philippi he found Brutus slain.

Eno. That year, indeed, he was troubled with a rheum;
What willingly he did confound, he wail'd:
Believe't, till I weep too.

Cæs. No, sweet Octavia,
You shall hear from me still: the time shall not
Out-go my thinking on you.

Ant. Come, sir, come;
I'll wrestle with you in my strength of love:
Look, here I have you; thus I let you go,
And give you to the gods.

Cæs. Adieu; be happy!

Lep. Let all the number of the stars give light
To thy fair way!

Cæs. Farewell, farewell. [*Kisses OCTAVIA.*]

Ant. Farewell.

[*Trumpets sound. Exeunt.*]

⁶ He were the worse for that, were he a horse;] "A horse (observes Steevens) is said to have 'a cloud in his face' when he has a black, or dark-coloured spot in his forehead between his eyes. This gives him a sour look, and, being supposed to indicate an ill temper, is of course regarded as a great blemish." The same commentator follows up the above by quoting a passage from Burton's *Anat. Mel.*, 1621, where a lady is spoken of as having "a cloud in her face."

SCENE III.

Alexandria. A Room in the Palace.

Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.

Cleo. Where is the fellow?

Alex. Half afeard to come.

Cleo. Go to, go to.—Come hither, sir.

*Enter a Messenger*⁷.

Alex. Good majesty,

Herod of Jewry dare not look upon you,
But when you are well pleas'd.

Cleo. That Herod's head
I'll have: but how, when Antony is gone
Through whom I might command it?—Come thou near.

Mess. Most gracious majesty,—

Cleo. Didst thou behold
Octavia?

Mess. Ay, dread queen.

Cleo. Where?

Mess. Madam, in Rome
I look'd her in the face; and saw her led
Between her brother and Mark Antony.

Cleo. Is she as tall as me?

Mess. She is not, madam.

Cleo. Didst hear her speak? Is she shrill-tongu'd, or low?

Mess. Madam, I heard her speak: she is low-voic'd.

Cleo. That's not so good: he cannot like her long.

Char. Like her? Oh Isis! 'tis impossible.

Cleo. I think so, Charmian: dull of tongue, and dwarfish.—
What majesty is in her gait? Remember,
If e'er thou look'dst on majesty.

Mess. She creeps;

Her motion and her station are as one⁸:

She shows a body rather than a life;

⁷ Enter a Messenger.] Who is again called Elis in the corr. fo. 1632.

⁸ Her motion and her station are as one:] That is, whether she moves or stands still, she is the same.

A statue, than a breather.

Cleo. Is this certain?

Mess. Or I have no observance.

Char. Three in Egypt

Cannot make better note.

Cleo. He's very knowing,
I do perceive't.—There's nothing in her yet.—
The fellow has good judgment.

Char. Excellent.

Cleo. Guess at her years, I pr'ythee.

Mess. Madam,

She was a widow.

Cleo. Widow?—Charmian, hark.

Mess. And I do think, she's thirty.

Cleo. Bear'st thou her face in mind? is't long, or round?

Mess. Round, even to faultiness.

Cleo. For the most part, too, they are foolish that are so.—
Her hair, what colour?

Mess. Brown, madam; and her forehead
As low as she would wish it⁹.

Cleo. There's gold for thee:
Thou must not take my former sharpness ill.
I will employ thee back again: I find thee
Most fit for business. Go, make thee ready;
Our letters are prepar'd. [Exit Messenger.

Char. A proper man.

Cleo. Indeed, he is so: I repent me much,
That so I harry'd him¹⁰. Why, methinks, by him,
This creature's no such thing.

Char. Nothing, madam.

Cleo. The man hath seen some majesty, and should know.

Char. Hath he seen majesty? Isis else defend,
And serving you so long!

Cleo. I have one thing more to ask him yet, good Charmian:

⁹ As low as SHE would wish it.] This is quite intelligible, and we therefore make no change, but the corr. fo. 1632 would have us read, "As low as *you* would wish it." The Messenger would not be likely to appear even to guess that Cleopatra wished Octavia's forehead to be low.

¹⁰ That so I HARRY'D him.] We have had to "harrow" in "Hamlet," Vol. v. p. 475, and "harrow" would seem to be either the same word as, or nearly akin to, *harry*, which Minshew explains "to turmoil or vex." Malone says that Florio, in his Ital. Dict., translates *tartassare*, "to rib-baste, to tug, to hale, to *harrie*:" this is a mistake: the last sense is *hurrie*, not "harrie," in the edit. 1598; and in 1611 he added other meanings, but never to *harrie*.

But 'tis no matter; thou shalt bring him to me
Where I will write. All may be well enough.

Char. I warrant you, madam.

[*Exeunt.*]

SCENE IV.

Athens. A Room in ANTONY'S House.

Enter ANTONY and OCTAVIA.

Ant. Nay, nay, Octavia, not only that,—
That were excusable, that, and thousands more
Of semblable import,—but he hath wag'd
New wars 'gainst Pompey; made his will, and read it
To public ear:

Spoke scantily of me: when perforce he could not
But pay me terms of honour, cold and sickly
He vented them; most narrow measure lent me.
When the best hint was given him, he not look't,
Or did it from his teeth¹.

Octa. Oh, my good lord!
Believe not all: or, if you must believe,
Stomach not all. A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts:
The good gods will mock me presently,
When I shall pray, "Oh, bless my lord and husband!"
Undo that prayer, by crying out as loud,
"Oh, bless my brother!" Husband win, win brother,
Prays, and destroys the prayer; no midway
'Twixt these extremes at all.

¹ ————— he not LOOK'T,

Or did it from his teeth.] The folio, 1623, has "he not look't," *i. e.* he did not look so as to take the hint; or, if he looked, he praised Antony only from his teeth. We were formerly of opinion that the passage was corrupt, and the corr. fo. 1632 would have us read "*but* look'd" for "not look'd." It is indisputable that *but* and "not" were frequently confounded by old printers; but we doubt if there were any confusion here, for what Antony means to say is apparent enough as the text stands: Cæsar would not look to avoid taking the least hint, or if he did look, and took the hint, his praise was superficial and insincere. The phrase, "Or did it from his teeth," seems hardly to require explanation: it does not mean, as Steevens suggested, *in spite of his teeth*, but that what Cæsar said, in praise of Antony, came from no nearer his heart than his teeth.

Ant. Gentle Octavia,
 Let your best love draw to that point, which seeks
 Best to preserve it. If I lose mine honour,
 I lose myself: better I were not your's,
 Than your's so branchless. But, as you requested,
 Yourself shall go between us: the mean time, lady,
 I'll raise the preparation of a war
 Shall stay your brother². Make your soonest haste:
 So, your desires are your's.

Octa. Thanks to my lord.
 The Jove of power make me, most weak, most weak,
 Your reconciler³! Wars 'twixt you twain would be,
 As if the world should cleave, and that slain men
 Should solder up the rift.

Ant. When it appears to you where this begins,
 Turn your displeasure that way; for our faults
 Can never be so equal, that your love
 Can equally move with them. Provide your going;
 Choose your own company, and command what cost
 Your heart has mind to.

[*Exeunt.*]

SCENE V.

The Same. Another Room in the Same.

Enter ENOBARBUS and EROS, meeting.

Eno. How now, friend Eros?

Eros. There's strange news come, sir.

Eno. What, man?

Eros. Cæsar and Lepidus have made wars upon Pompey.

Eno. This is old: what is the success?

Eros. Cæsar, having made use of him in the wars 'gainst
 Pompey, presently denied him rivalry, would not let him

² Shall STAY your brother.] "*Stain* your brother" is the word in the folios, but altered to "stay" in the corr. fo. 1632. "Stay" is so obviously right, that Boswell guessed at it, and it was our suggestion in our first edit. in 1843, but both facts had escaped our recollection when we prepared "Notes and Emendations" ten years afterwards.

³ Your reconciler!] The folio, 1623, has "*You* reconciler," and above, "*Than your* so branchless." The folio, 1632, corrects both these literal errors, as well as "*Your heart has mind to*" below, which the folio, 1623, prints "*Your heart he's mind to.*"

partake in the glory of the action ; and not resting here, accuses him of letters he had formerly wrote to Pompey ; upon his own appeal, seizes him : so the poor third is up, till death enlarge his confine.

Eno. Then, world, thou hast a pair of chaps, no more ;
And throw between them all the food thou hast,
They'll grind each other. Where is Antony⁴ ?

Eros. He's walking in the garden—thus ; and spurns
The rush that lies before him ; cries, “ Fool, Lepidus ! ”
And threats the throat of that his officer,
That murder'd Pompey.

Eno. Our great navy's rigg'd.

Eros. For Italy, and Cæsar. More, Domitius ;
My lord desires you presently : my news
I might have told hereafter.

Eno. 'Twill be naught ;
But let it be.—Bring me to Antony.

Eros. Come, sir.

[*Exeunt.*]

SCENE VI.

Rome. A Room in CÆSAR'S House.

Enter CÆSAR, AGRIPPA, and MECÆNAS.

Cæs. Contemning Rome, he has done all this, and more,
In Alexandria : here's the manner of it.
I' the market-place, on a tribunal silver'd,
Cleopatra and himself in chairs of gold
Were publicly enthron'd : at the feet sat
Cæsarion, whom they call my father's son,
And all the unlawful issue, that their lust
Since then hath made between them. Unto her
He gave the 'stablishment of Egypt ; made her
Of lower Syria, Cyprus, Lydia,
Absolute queen.

⁴ Where is Antony ?] This speech is also decidedly corrupt in all the folios : they read *would* for “ world,” *had'st* for “ hast,” and “ grind *the* other ” for “ grind *each* other.” Johnson substituted “ world ” (which is the emendation in the corr. fo. 1632), and “ grind *the one* the other,” which does not suit the measure as well as “ *each* other,” which we prefer.

Mec. This in the public eye?

Cæs. I' the common show-place, where they exercise.
His sons he there proclaim'd, the kings of kings⁵:
Great Media, Parthia, and Armenia,
He gave to Alexander; to Ptolemy he assign'd
Syria, Cilicia, and Phœnicia. She
In the habiliments of the goddess Isis
That day appear'd; and oft before gave audience,
As 'tis reported, so.

Mec. Let Rome be thus
Inform'd.

Agr. Who, queasy with his insolence
Already, will their good thoughts call from him.

Cæs. The people know it; and have now receiv'd
His accusations.

Agr. Whom does he accuse?

Cæs. Cæsar; and that, having in Sicily
Sextus Pompeius spoil'd, we had not rated him
His part o' the isle: then, does he say, he lent me
Some shipping unrestor'd: lastly, he frets,
That Lepidus of the triumvirate
Should be depos'd; and, being that, we detain
All his revenue.

Agr. Sir, this should be answer'd.

Cæs. 'Tis done already, and the messenger gone.
I have told him, Lepidus was grown too cruel;
That he his high authority abus'd,
And did deserve his change: for what I have conquer'd,
I grant him part; but then, in his Armenia,
And other of his conquer'd kingdoms, I
Demand the like.

Mec. He'll never yield to that.

Cæs. Nor must not, then, be yielded to in this.

⁵ His sons HE THERE proclaim'd, the KINGS of kings:] The old copies have *hither* for "he there," and *king* for "kings." "Secondly (says Plutarch, according to North, p. 995), he called the sonnes he had by her the kings of kings, and gave Alexander for his portion Armenia, Media, and Parthia, when he had conquered the country: and unto Ptolemy for his portion, Phenicia, Syria, and Cilicia. And therewithall he brought out Alexander in a long gowne after the facion of the Medes, with a high copped tanke hat on his head, narrow in the toppe, as the kings of the Medes and Armenians doe use to weare them," &c. This passage will also serve as a useful note upon the "copetaïn hat," mentioned in "The Taming of the Shrew," A. v. sc. 1, Vol. ii. p. 517.

*Enter OCTAVIA, with her train*⁶.

Oct. Hail, Cæsar, and my lord! hail, most dear Cæsar!

Cæs. That ever I should call thee cast-away!

Oct. You have not call'd me so, nor have you cause.

Cæs. Why have you stol'n upon us thus? You come not
Like Cæsar's sister: the wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach,
Long ere she did appear; the trees by the way,
Should have borne men, and expectation fainted,
Longing for what it had not; nay, the dust
Should have ascended to the roof of heaven,
Rais'd by your populous troops. But you are come
A market-maid to Rome, and have prevented
The ostentation of our love, which, left unshown
Is often left unlov'd⁷: we should have met you
By sea and land, supplying every stage
With an augmented greeting.

Oct. Good my lord,
To come thus was I not constrain'd, but did it
On my free-will. My lord, Mark Antony,
Hearing that you prepar'd for war, acquainted
My grieved ear withal; whereon, I begg'd
His pardon for return.

Cæs. Which soon he granted,
Being an obstruct⁸ 'tween his lust and him.

Oct. Do not say so, my lord.

Cæs. I have eyes upon him,
And his affairs come to me on the wind.
Where is he now?

Oct. My lord, in Athens.

Cæs. No, my most wronged sister; Cleopatra
Hath nodded him to her: he hath given his empire

⁶ — with her train.] So say the old copies, and there can be no possible reason for following the example of modern editors by omitting the words. It must have been a small train; she had not "an army for an usher," as appears by what follows, but she was not wholly unattended.

⁷ — which, left unshown
Is often LEFT unlov'd:] "Is often *held* unlov'd," says the corr. fo. 1632; but with doubtful fitness.

⁸ Being an OBSTRUCT] The folio, 1623, and the other folios, have *abstract*—a mere misprint, which is set right in the corr. fo. 1632.

Up to a whore; who now are levying⁹
 The kings o' the earth for war. He hath assembled
 Bocchus, the king of Lybia; Archelaus,
 Of Cappadocia; Philadelphos, king
 Of Paphlagonia; the Thracian king, Adallas:
 King Malchus of Arabia; king of Pont;
 Herod of Jewry; Mithridates, king
 Of Comagene; Polemon and Amintas,
 The kings of Mede, and Lycaonia,
 With a more larger list of sceptres.

Oct. Ah me, most wretched!
 That have my heart parted betwixt two friends,
 That do afflict each other.

Cæs. Welcome hither.
 Your letters did withhold our breaking forth,
 Till we perceived, both how you were wronged¹,
 And we in negligent danger. Cheer your heart:
 Be you not troubled with the time, which drives
 O'er your content these strong necessities;
 But let determin'd things to destiny
 Hold unbewail'd their way. Welcome to Rome;
 Nothing more dear to me. You are abus'd
 Beyond the mark of thought; and the high gods,
 To do you justice, make them ministers²
 Of us and those that love you. Best of comfort;
 And ever welcome to us.

Agr. Welcome, lady.

⁹ — WHO NOW ARE levying] The grammatical construction is not quite regular, and the corr. fo. 1632 instructs us to put it, "*they* are now levying," but it is hardly necessary, and the probability is that Shakespeare wrote what appears in the old copies.

¹ Till we perceived, both how you were WRONGED,] Here again Mr. Singer avails himself of an emendation in the corr. fo. 1632, and treats it merely as if it were his own: his words are, "The old copy misprints *wrong led* for 'wronged.'" This is true; but the text has hitherto been *wrong led*, and nobody in modern times ever suggested that the true word was "wronged," until it appeared in our Vol. of "Notes and Emendations," p. 495. All editors (see also our first edit.) have been content, one after another (Capel excepted, who has *wrong'd*), to print nonsense, and when the mistake is pointed out, Mr. Singer, though he remedies the blunder, does not say one syllable as to the source of his correction.

² — make THEM ministers] Such is Malone's emendation: it is "makes *his* ministers" in the folio, 1623, and we were disposed formerly to retain *his* upon the supposition that it might agree with justice. We now think that Mr. Singer is warranted in the blame he imputes to us for so doing, and we amend the text, although not exactly in his way. It seems not impossible that originally "gods" was in the singular, and in that case *makes* and *his* would be correct.

Mec. Welcome, dear madam.
 Each heart in Rome does love and pity you :
 Only the adulterous Antony, most large
 In his abominations, turns you off,
 And gives his potent regiment³ to a trull,
 That noises it against us.

Oct. Is it so, sir ?

Cæs. Most certain. Sister, welcome : pray you,
 Be ever known to patience. My dearest sister ! [*Exeunt.*

SCENE VII.

ANTONY'S Camp, near the Promontory of Actium.

Enter CLEOPATRA and ENOBARBUS.

Cleo. I will be even with thee, doubt it not.

Eno. But why, why, why ?

Cleo. Thou hast forspoke⁴ my being in these wars,
 And say'st, it is not fit.

Eno. Well, is it, is it ?

Cleo. If not denounc'd against us, why should not we
 Be there in person ?

Eno. [*Aside.*] Well, I could reply :—
 If we should serve with horse and mares together,
 The horse were merely lost ; the mares would bear
 A soldier, and his horse.

Cleo. What is't you say ?

Eno. Your presence needs must puzzle Antony ;
 Take from his heart, take from his brain, from's time,
 What should not then be spar'd. He is already
 Traduc'd for levity ; and 'tis said in Rome,

³ — his potent REGIMENT] In the time of Shakespeare, "regiment" was most frequently used in the sense of *government* or *rule*. When, in "Richard III." Richmond says, "The Earl of Pembroke keeps his *regiment*" (Vol. iv. p. 339), he means his *command* generally, and not that the Earl was the colonel of a certain number of men, now called "a regiment." The same remark will apply to Richmond's direction (p. 341), "Good lords, conduct him to his *regiment*," speaking of Lord Stanley. See also Drant's Sermon on Queen Elizabeth, 1584.

⁴ Thou hast FORSPOKE] *i. e.* Thou hast *spoken against*, or *forbidden* ; a not unusual sense of the word, but it also means to *bewitch* or *enchant*, as in G. Harvey's "Pierce's Supererogation," 1593, p. 198. Heywood, in his "Fair Maid of the West," Repr. p. 99, uses "forspeak" in the sense of *prejudge*.

That Photinus, an eunuch, and your maids,
Manage this war.

Cleo. Sink Rome; and their tongues rot,
That speak against us! A charge we bear i' the war,
And, as the president of my kingdom, will
Appear there for a man. Speak not against it;
I will not stay behind.

Eno. Nay, I have done.
Here comes the emperor.

Enter ANTONY and CANIDIUS.

Ant. Is't not strange, Canidius,
That from Tarentum, and Brundusium,
He could so quickly cut the Ionian sea,
And take in Toryne⁵?—You have heard on't, sweet?

Cleo. Celerity is never more admir'd,
Than by the negligent.

Ant. A good rebuke,
Which might have well become the best of men,
To taunt at slackness.—Canidius, we
Will fight with him by sea.

Cleo. By sea! What else?

Can. Why will my lord do so?

Ant. For that he dares us to't.

Eno. So hath my lord dar'd him to single fight.

Can. Ay, and to wage this battle at Pharsalia,
Where Cæsar fought with Pompey; but these offers,
Which serve not for his vantage, he shakes off,
And so should you.

Eno. Your ships are not well mann'd;
Your mariners are muliters, reapers⁶, people
Ingross'd by swift impress: in Cæsar's fleet
Are those that often have 'gainst Pompey fought.
Their ships are yare⁷, your's, heavy: no disgrace

⁵ And TAKE IN Toryne?] *i. e.* Conquer or seize upon: see this play, p. 134, and "Coriolanus," A. i. sc. 2, Vol. iv. p. 611.

⁶ Your mariners are MULITERS, reapers, &c.] The oldest copy has *militer*: the correction was made in the second folio, and it is confirmed by the translation of Plutarch, by Sir T. North, 1579, where it is said that Antony's sailors were "*muliters*, reapers, harvest-men." "*Muliter*" was the old form of *muliteer*, as "*mutiner*" of *mutineer*, "*engineer*" of *engineer*, &c.

⁷ Their ships are YARE,] *i. e.* Nimble and light—easy to be managed. We have already had "*yarely*" on p. 162, and "*yare*" occurs again towards the close of the present act. In North's "*Plutarch*," 1579, p. 1001, we meet with the sub-

Shall fall you for refusing him at sea,
Being prepar'd for land.

Ant. By sea, by sea.

Eno. Most worthy sir, you therein throw away
The absolute soldiership you have by land;
Distract your army, which doth most consist
Of war-mark'd footmen; leave unexecuted
Your own renowned knowledge; quite forego
The way which promises assurance, and
Give up yourself merely to chance and hazard,
From firm security.

Ant. I'll fight at sea.

Cleo. I have sixty sails, Cæsar none better.

Ant. Our overplus of shipping will we burn,
And with the rest, full-mann'd, from the head of Actium^s
Beat th' approaching Cæsar: but if we fail,

Enter a Messenger.

We then can do't at land.—Thy business?

Mess. The news is true, my lord; he is descried:
Cæsar has taken Toryne.

Ant. Can he be there in person? 'tis impossible;
Strange, that his power should be.—Canidius,
Our nineteen legions thou shalt hold by land,
And our twelve thousand horse: we'll to our ship.

Enter a Soldier.

Away, my Thetis!—How now, worthy soldier!

Sold. Oh, noble emperor! do not fight by sea;
Trust not to rotten planks. Do you misdoubt
This sword, and these my wounds? Let the Egyptians
And the Phœnicians go a ducking; we
Have used to conquer standing on the earth,
And fighting foot to foot.

stantive, seldom employed elsewhere—"to thend that he [Cæsar] might with his light shippes, well manned with water men, turne and envrone the gallies of the enemies, the which were heavy of *yarage*, both for their biggenes, as also for lacke of water men to row them."

^s — from the HEAD of ACTIUM] It is "head of *Action*" in the folio, 1623, which became "*heart* of Actium" in the folio, 1664. In the corr. fo. 1632 the proper reading is substituted in MS. The words of Plutarch, in North's translation, are, "Antonius rode at anker, lying idely in harber, at the head of Actium, in the place where the citie of Nicopolis standeth at this present:" edit. 1579, p. 999.

Ant. Well, well.—Away!

[*Exeunt* ANTONY, CLEOPATRA, and ENOBARBUS.]

Sold. By Hercules, I think, I am i' the right.

Can. Soldier; thou art; but his whole action grows
Not in the power on't⁹: so our leader's led,
And we are women's men.

Sold. You keep by land
The legions and the horse whole, do you not?

Can. Marcus Octavius¹, Marcus Justei-
Publicola, and Cælius, are for sea;
But we keep whole by land. This speed of Cæsar's
Carries beyond belief.

Sold. While he was yet in Rome,
His power went out in such distractions, as
Beguil'd all spies.

Can. Who's his lieutenant, hear you?

Sold. They say, one Taurus.

Can. Well I know the man.

Enter a Messenger.

Mess. The emperor calls Canidius.

Can. With news the time's with labour; and throws forth
Each minute some. [*Exeunt.*]

SCENE VIII.

A Plain near Actium.

Enter CÆSAR, TAURUS, Officers, and others.

Cæs. Taurus!

Taur. My lord.

Cæs. Strike not by land; keep whole:
Provoke not battle, till we have done at sea.

⁹ ——— but his whole action grows

Not in the power on't:] Malone properly interprets this disputed passage to mean, that Antony, in his conduct, does not rely upon that which is his chief power or strength, viz. his forces by land.

¹ *Can.* Marcus Octavius,] This speech, according to the prefix in the folio, 1623, belongs to a person whose name began with *Ven.*; perhaps for *Vennard*, an actor in the part of Canidius. The mistake is also in the later folios.

Do not exceed the prescript of this scroll:
Our fortune lies upon this jump².

[*Exeunt.*

Enter ANTONY and ENOBARBUS.

Ant. Set we our squadrons on yond' side o' the hill,
In eye of Cæsar's battle; from which place
We may the number of the ships behold,
And so proceed accordingly.

[*Exeunt.*

Enter CANIDIUS, *marching with his land army one way over the stage; and* TAURUS, *the Lieutenant of CÆSAR, the other way. After their going in, is heard the noise of a Sea-fight*³.

Alarum. Re-enter ENOBARBUS.

Eno. Naught, naught, all naught! I can behold no longer.
The Antoniad⁴, the Egyptian admiral,
With all their sixty, fly, and turn the rudder:
To see't, mine eyes are blasted.

Enter SCARUS.

Scar. Gods, and goddesses,
All the whole synod of them!

Eno. What's thy passion?

Scar. The greater cantle⁵ of the world is lost
With very ignorance: we have kiss'd away
Kingdoms and provinces.

Eno. How appears the fight?

Scar. On our side like the token'd pestilence⁶,
Where death is sure. Yond' ribald hag of Egypt⁷,

² — upon this JUMP.] *i. e.* Upon this hazard. Shakespeare has already used the verb to "jump," in the sense of to *risk* or *hazard*, in "Coriolanus," Vol. iv. p. 658, and in "Macbeth," Vol. v. p. 400. Here we have the substantive.

³ — the noise of a Sea-fight.] This is the old simple stage-direction: according to it, the land forces of each power passed each other, marching different ways on the same small stage.

⁴ The ANTONIAD,] Such, according to North's "Plutarch," edit. 1579, p. 999, was the name of Cleopatra's ship.

⁵ The greater CANTLE] *i. e.* The larger *portion* or *piece*. For the etymology of the word "cantle," see Vol. iii. p. 372.

⁶ — the TOKEN'D pestilence,] When the plague broke out, it was known by certain signs called *tokens*, and *God's tokens*.

⁷ Yond' RIBALD HAG of Egypt,] In three old copies, viz. the folios, 1623, 1632, and 1664, the words are "*ribaudred Nag* of Egypt," and in the folio, 1685, the only change was *ribaudred* for *ribaudred*. The corr. fo. 1632 has *ribaudred* altered to "ribald," and *nag* to "hag." "Ribald" requires no explanation,

Whom leprosy o'ertake, i' the midst o' the fight,—
 When vantage like a pair of twins appear'd,
 Both as the same, or rather our's the elder;—
 The brize upon her⁸ like a cow in June,
 Hoists sails, and flies.

Eno. That I beheld:
 Mine eyes did sicken at the sight, and could not
 Endure a further view.

Scar. She once being loof'd⁹,
 The noble ruin of her magic, Antony,
 Claps on his sea-wing, and like a doting mallard,
 Leaving the fight in height, flies after her.
 I never saw an action of such shame:
 Experience, manhood, honour, ne'er before
 Did violate so itself.

Eno. Alack, alack!

Enter CANIDIUS.

Can. Our fortune on the sea is out of breath,
 And sinks most lamentably. Had our general
 Been what he knew himself, it had gone well:
 Oh! he has given example for our flight¹⁰,
 Most grossly, by his own.

Eno. Ay, are you thereabouts? Why then, good night
 Indeed.

Can. Towards Peloponnesus are they fled.

Scar. 'Tis easy to't; and there I will attend
 What farther comes.

Can. To Cæsar will I render
 My legions, and my horse: six kings already
 Show me the way of yielding.

whereas no instance of the use elsewhere either of *ribaudred* or *ribauldred* can be produced. There are, no doubt, such words as *ribaldry* and *ribaldrous*, but the employment of them by old authors proves nothing, since they are not the word wanted. *Nag* for "hag" was clearly a misprint, and it will be observed that even amending the word *ribaudred* to *ribaldrid*, as was done by Steevens, gives the line a syllable too much. By the corr. fo. 1632, the verse is restored, and the sense cleared: we therefore adopt that text.

⁸ The BRIZE upon her] The "brize" is the *gad-fly*. See Vol. iv. p. 495.

⁹ She once being LOOF'D] To "loof," or *luff* (as it is pronounced) is certainly, as the commentators state, to bring a ship nearer the wind; but in this place we may doubt if it be not put for *aloof'd*, and the meaning would then be, "She having once borne away, or made off."

¹⁰ Oh! HE has given example for our flight,] The folio, 1623, reads "Oh! *his* has," &c., an error (if it be one) corrected by the folio, 1632.

Eno. I'll yet follow
The wounded chance of Antony, though my reason
Sits in the wind against me.

[*Exeunt.*

SCENE IX.

Alexandria. A Room in the Palace.

Enter ANTONY, and Attendants.

Ant. Hark! the land bids me tread no more upon't;
It is asham'd to bear me.—Friends, come hither,
I am so lated in the world, that I
Have lost my way for ever.—I have a ship
Laden with gold¹; take that, divide it; fly,
And make your peace with Cæsar.

Att. Fly! not we.

Ant. I have fled myself, and have instructed cowards
To run, and show their shoulders.—Friends, be gone;
I have myself resolv'd upon a course,
Which has no need of you; be gone:
My treasure's in the harbour, take it.—Oh!
I follow'd that I blush to look upon:
My very hairs do mutiny; for the white
Reprove the brown for rashness, and they them
For fear and doting.—Friends, be gone: you shall
Have letters from me to some friends, that will
Sweep your way for you. Pray you, look not sad,
Nor make replies of lothness: take the hint
Which my despair proclaims; let that be left²
Which leaves itself: to the sea side straightway:
I will possess you of that ship and treasure,
Leave me, I pray, a little; 'pray you now:—
Nay, do so; for, indeed, I have lost command,
Therefore, I pray you, I'll see you by and by. [*Sitting down.*

¹ Laden with gold;] This incident is taken, almost literally, from North's "Plutarch," edit. 1579, p. 1002.

² — let THAT be left] The folios, "let *them* be left," which might be right, if we read, "Which leave *themselves*," in the next line; but the corr. fo. 1632 has "that" for *them*, which seems decisive.

Enter EROS, and CLEOPATRA, led by CHARMIAN, and IRAS ³.

Eros. Nay, gentle madam, to him; comfort him.

Iras. Do, most dear queen.

Char. Do! Why, what else?

Cleo. Let me sit down. Oh Juno! [Sitting down.]

Ant. No, no, no, no, no.

Eros. See you here, sir?

Ant. Oh fie, fie, fie!

Char. Madam,—

Iras. Madam: oh good empress!—

Eros. Sir, sir,—

Ant. Yes, my lord, yes.—He, at Philippi, kept
His sword e'en like a dancer, while I struck
The lean and wrinkled Cassius; and 'twas I
That the mad Brutus ended: he alone
Dealt on lieutenantry ⁴, and no practice had
In the brave squares of war;—yet now—No matter.

Cleo. Ah! stand by.

Eros. The queen, my lord, the queen.

Iras. Go to him, madam, speak to him:
He is unqualitied with very shame.

Cleo. Well then,—sustain me:—Oh! [Rising.]

Eros. Most noble sir, arise; the queen approaches:
Her head's declin'd, and death will seize her, but
Your comfort makes the rescue.

Ant. I have offended reputation;
A most unnoble swerving ⁵.

Eros. Sir, the queen.

³ — and IRAS.] In the folios, "and *Eros*." *Eros*, however, enters at the same time, and it is *Iras* in the prefixes.

⁴ Dealt on lieutenantry,] The context seems to show that "dealt on lieutenantry" here means, fought by proxy, as Steevens supposed. He also quoted the following, which is exactly in point, from "The Tragedy of Antony," 1592, (which he misdated 1595), by the Countess of Pembroke:

———— "Cassius and Brutus, ill betid,
March'd against us, by us twice put to flight,
But by my sole conduct; for all the time
Cæsar heart-sick with fear and fever lay."

An extract from Plutarch's "Life of Antony" (by North) is still more to the purpose: it says of both that "they were always more fortunate, when they made war by their lieutenants, than by them selves."

⁵ A most unnoble swerving.] The corr. fo. 1632 here has "By most unnoble swerving," but it can hardly be called a necessary emendation, although it is very likely what the actor spoke.

Ant. Oh! whither hast thou led me, Egypt? See,
How I convey my shame out of thine eyes, [Rising.
By looking back what I have left behind
'Stroy'd in dishonour.

Cleo. Oh my lord, my lord!
Forgive my fearful sails: I little thought,
You would have follow'd.

Ant. Egypt, thou knew'st too well,
My heart was to thy rudder tied by the strings,
And thou shouldst tow me after⁶: o'er my spirit
Thy full supremacy thou knew'st⁷, and that
Thy beck might from the bidding of the gods
Command me.

Cleo. Oh, my pardon!

Ant. Now I must
To the young man send humble treaties, dodge
And palter in the shifts of lowness, who
With half the bulk o' the world play'd as I pleas'd,
Making and marring fortunes. You did know,
How much you were my conqueror; and that
My sword, made weak by my affection, would
Obey it on all cause.

Cleo. Pardon, pardon!

Ant. Fall not a tear, I say: one of them rates
All that is won and lost. Give me a kiss;
Even this repays me.—We sent our schoolmaster;
Is he come back?—Love, I am full of lead.—
Some wine, within there, and our viands!—Fortune knows,
We scorn her most when most she offers blows. [Exeunt.

SCENE X.

CÆSAR'S Camp in Egypt.

Enter CÆSAR, DOLABELLA, THYREUS, and others.

Cæs. Let him appear that's come from Antony.—
Know you him?

⁶ — shouldst row me after:] The folio, "shouldst stow me after."

⁷ THY full supremacy thou knew'st,] It is "*The* full supremacy" in the folios, but *The* is duly altered to "*Thy*" in the corr. fo. 1632: formerly, in our reluctance to desert the folios without authority, we reprinted *The*.

Dol. Cæsar, 'tis his schoolmaster :
 An argument that he is pluck'd, when hither
 He sends so poor a pinion of his wing,
 Which had superfluous kings for messengers,
 Not many moons gone by.

Enter EUPHRONIUS ⁸.

Cæs. Approach, and speak.

Eup. Such as I am, I come from Antony :
 I was of late as petty to his ends,
 As is the morn-dew on the myrtle leaf
 To his grand sea.

Cæs. Be it so. Declare thine office.

Eup. Lord of his fortunes he salutes thee, and
 Requires to live in Egypt ; which not granted,
 He lessens his requests, and to thee sues
 To let him breathe between the heavens and earth,
 A private man in Athens : this for him.
 Next, Cleopatra does confess thy greatness,
 Submits her to thy might, and of thee craves
 The circle of the Ptolemies for her heirs,
 Now hazarded to thy grace.

Cæs. For Antony,
 I have no ears to his request. The queen
 Of audience, nor desire, shall fail ; so she
 From Egypt drive her all-disgraced friend,
 Or take his life there : this if she perform,
 She shall not sue unheard. So to them both.

Eup. Fortune pursue thee !

Cæs. Bring him through the bands.
[*Exit* EUPHRONIUS.

To try thy eloquence, now 'tis time ; dispatch. [*To* THYREUS.
 From Antony win Cleopatra : promise,
 And in our name, what she requires ; add more,
 From thine invention, offers. Women are not
 In their best fortunes strong, but want will perjure
 The ne'er-touch'd vestal. Try thy cunning, Thyreus ⁹ ;

⁸ Enter Euphronius.] Only called "Ambassador" in the old copies. Euphronius was the instructor of the children of Antony by Cleopatra. The previous stage-direction includes the name of Agrippa, but he does not appear to have been on the stage.

⁹ Try thy cunning, THYREUS ;] Called *Thidias*, here, and in the prefixes.

Make thine own edict for thy pains, which we
Will answer as a law.

Thyr. Cæsar, I go.

Cæs. Observe how Antony becomes his flaw,
And what thou think'st his very action speaks
In every power that moves.

Thyr. Cæsar, I shall. [*Exeunt.*]

SCENE XI.

Alexandria. A Room in the Palace.

Enter CLEOPATRA, ENOBARBUS, CHARMIAN, *and* IRAS.

Cleo. What shall we do, Enobarbus?

Eno. Think, and die.

Cleo. Is Antony, or we, in fault for this?

Eno. Antony only, that would make his will
Lord of his reason. What though you fled
From that great face of war, whose several ranges
Frighted each other, why should he follow?
The itch of his affection should not then
Have nick'd his captainship¹, at such a point,
When half to half the world oppos'd, he being
The mered question². 'Twas a shame, no less
Than was his loss, to course your flying flags,
And leave his navy gazing.

Cleo. Pr'ythee, peace.

Enter ANTONY, *with* EUPHRONIUS.

Ant. Is that his answer?

Eup. Ay, my lord.

Ant. The queen shall then have courtesy, so she
Will yield us up.

¹ Have NICK'D his captainship,] *i. e.* says Steevens, "set the mark of folly on it," referring to the practice of nicking fools, adverted to more particularly in "The Comedy of Errors," A. v. sc. 1.

² The MERED question.] So in all the old copies, excepting that they print "mered" *meered*. It was possibly a misprint for *mooted*, or it may have been a dissyllable formed from *mere*. It is altered to "*mooted* question" in the corr. fo. 1632; but as "mered question" may be taken in the sense of *sole*, or *mere* question, we make no change.

Eup. He says so.

Ant. Let her know it.—

To the boy Cæsar send this grizled head,
And he will fill thy wishes to the brim
With principalities.

Cleo. That head, my lord?

Ant. To him again. Tell him, he wears the rose
Of youth upon him, from which the world should note
Something particular: his coin, ships, legions,
May be a coward's; whose ministers would prevail
Under the service of a child, as soon
As i' the command of Cæsar: I dare him, therefore,
To lay his gay comparisons apart,
And answer me declin'd³; sword against sword,
Ourselves alone. I'll write it: follow me.

[*Exeunt* ANTONY and EUPHRONIUS.]

Eno. Yes, like enough, high-battled Cæsar will
Unstate his happiness, and be stag'd to the show
Against a sworder.—I see, men's judgments are
A parcel of their fortunes; and things outward
Do draw the inward quality after them,
To suffer all alike. That he should dream,
Knowing all measures⁴, the full Cæsar will
Answer his emptiness!—Cæsar, thou hast subdu'd
His judgment too.

Enter an Attendant.

Att. A messenger from Cæsar.

Cleo. What, no more ceremony?—See, my women!—
Against the blown rose may they stop their nose,
That kneel'd unto the buds. Admit him, sir.

Eno. Mine honesty and I begin to square⁵. [Aside.
The loyalty well held to fools does make

³ To lay his gay comparisons apart,

And answer me declin'd;] *i. e.* His gay, youthful, and triumphant condition, as compared with me, in my declined or fallen state. We only give this explanation, because, though the sense is clear, it has been disputed.

⁴ Knowing all MEASURES,] “Knowing all *miseriæ*” in the corr. fo. 1632, a reading we were once disposed to support, because Plutarch here also speaks of “the present *miserie*” of Antony: but Enobarbus may mean that “the full Cæsar” would never answer Antony, who must know the measure of the distance between himself and his opponent. Two lines above the corr. fo. 1632 reads *qualities* for “quality,” which may be right, but is only worth noticing.

⁵ — begin to SQUARE.] *i. e.* Begin to quarrel. See this Vol. p. 154, &c.

Our faith mere folly : yet he, that can endure
To follow with allegiance a fallen lord,
Does conquer him that did his master conquer,
And earns a place i' the story.

Enter THYREUS.

Cleo. Caesar's will ?

Thyr. Hear it apart.

Cleo. None but friends : say boldly.

Thyr. So, haply, are they friends to Antony.

Eno. He needs as many, sir, as Cæsar has,
Or needs not us. If Cæsar please, our master
Will leap to be his friend : for us, you know,
Whose he is, we are, and that's Cæsar's.

Thyr. So.—

Thus then, thou most renown'd : Cæsar entreats,
Not to consider in what case thou stand'st,
Farther than he is Cæsar ⁶.

Cleo. Go on : right royal.

Thyr. He knows, that you embrace not Antony
As you did love, but as you fear'd him.

Cleo. Oh !

Thyr. The scars upon your honour, therefore, he
Does pity, as constrained blemishes,
Not as deserv'd.

Cleo. He is a god, and knows
What is most right. Mine honour was not yielded,
But conquer'd merely.

Eno. [*Aside.*] To be sure of that,
I will ask Antony.—Sir, sir, thou'rt so leaky,
That we must leave thee to thy sinking, for
Thy dearest quit thee. [*Exit* ENOBARBUS.]

Thyr. Shall I say to Cæsar
What you require of him ? for he partly begs
To be desir'd to give. It much would please him,
That of his fortunes you should make a staff
To lean upon ; but it would warm his spirits,
To hear from me you had left Antony,
And put yourself under his shroud, who is ⁷
The universal landlord.

⁶ Farther than he is CÆSAR.] “Than he is *Cæsar's*” in the folio, 1623, and
“Cæsar” in the folio, 1632.

⁷ — under his shroud, WHO IS] The two last words are from the corr. fo. 1632.

Cleo. What's your name?

Thyr. My name is Thyreus.

Cleo. Most kind messenger,

Say to great Cæsar, that in deputation
I kiss his conqu'ring hand⁸: tell him, I am prompt
To lay my crown at 's feet, and there to kneel:
Tell him, from his all-obeying breath I hear
The doom of Egypt.

Thyr. 'Tis your noblest course.

Wisdom and fortune combating together,
If that the former dare but what it can,
No chance may shake it. Give me grace to lay
My duty on your hand.

Cleo. Your Cæsar's father oft,
When he hath mus'd of taking kingdoms in⁹,
Bestow'd his lips on that unworthy place,
As it rain'd kisses.

Re-enter ANTONY and ENOBARBUS.

Ant. Favours, by Jove that thunders!—
What art thou, fellow?

Thyr. One, that but performs
The bidding of the fullest man, and worthiest
To have command obey'd.

Eno. You will be whipp'd.

Ant. Approach, there.—Ay, you kite!—Now, gods and
devils!

Authority melts from me: of late, when I cry'd, "ho!"
Like boys unto a muss¹⁰ kings would start forth,
And cry, "Your will?" Have you no ears? I am

Enter Attendants.

Antony yet.—Take hence this Jack, and whip him.

Eno. 'Tis better playing with a lion's whelp,

⁸ Say to great Cæsar, THAT IN DEPUTATION

I kiss his conqu'ring hand:] "Deputation" was Warburton's suggestion, and it is fully confirmed by the corr. fo. 1632; which adds, that we must also read "that" for *this* of the old copies.

⁹ — of taking kingdoms in,] *i. e.* Of *conquering*, or overrunning kingdoms. See pp. 134. 194, &c. To "take in" still means to get the better of.

¹⁰ Like boys unto a muss] A "muss" was of old used for a scramble, *Fr. mousche*. Ben Jonson employs it in his "Bartholomew Fair," A. iv. sc. 1, and in his "Magnetic Lady," A. iv. sc. 1; but the last instance (Vol. vi. p. 82) is accidentally not noted in Gifford's index.

Than with an old one dying.

Ant. Moon and stars!

Whip him.—Were't twenty of the greatest tributaries
That do acknowledge Cæsar, should I find them
So saucy with the hand of—she here, what's her name,
Since she was Cleopatra?—Whip him, fellows,
Till, like a boy, you see him cringe his face,
And whine aloud for mercy. Take him hence.

Thyr. Mark Antony,—

Ant. Tug him away: being whipp'd,
Bring him again.—The Jack of Cæsar's shall
Bear us an errand to him.— [*Exeunt Attend. with THYREUS.*]
You were half blasted ere I knew you: ha!
Have I my pillow left unpress'd in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abus'd
By one that looks on feeders¹?

Cleo. Good my lord,—

Ant. You have been a boggler ever:—
But when we in our viciousness grow hard,
(Oh misery on't!) the wise gods seel our eyes²,
In our own filth drop our clear judgments; make us
Adore our errors; laugh at us, while we strut
To our confusion.

Cleo. Oh! is it come to this?

Ant. I found you as a morsel, cold upon
Dead Cæsar's trencher: nay, you were a fragment
Of Cneius Pompey's; besides what hotter hours,
Unregister'd in vulgar fame, you have
Luxuriously pick'd out; for, I am sure,
Though you can guess what temperance should be,
You know not what it is.

Cleo. Wherefore is this?

Ant. To let a fellow that will take rewards,
And say, "God quit you!" be familiar with
My playfellow, your hand; this kingly seal³,

¹ By one that looks on FEEDERS? "Feeders" are *servants*: Cleopatra had condescended to look upon a "feeder."

² — the wise gods SEEL our eyes,] To "seel" the eyes of a hawk was a term in falconry: see Vol. v. p. 422. It was perhaps only another form of *seal*, and it is sometimes doubtful which form should be preserved.

³ — THIS kingly seal,] So the old copies; but the corr. fo. 1632 converts "this" into *that*: the use of "this" would almost imply that Antony had seized Cleopatra's hand.

And plighter of high hearts!—Oh! that I were
 Upon the hill of Basan, to outroar
 The horned herd, for I have savage cause;
 And to proclaim it civilly were like
 A halter'd neck, which does the hangman thank
 For being yare about him⁴.—

Re-enter Attendants, with THYREUS.

Is he whipp'd?

1 *Att.* Soundly, my lord.

Ant. Cry'd he? and begg'd he pardon?

1 *Att.* He did ask favour.

Ant. If that thy father live, let him repent
 Thou wast not made his daughter; and be thou sorry
 To follow Cæsar in his triumph, since
 Thou hast been whipp'd for following him: henceforth,
 The white hand of a lady fever thee;
 Shake thou to look on't⁵.—Get thee back to Cæsar,
 Tell him thy entertainment: look, thou say,
 He makes me angry with him; for he seems
 Proud and disdainful, harping on what I am,
 Not what he knew I was. He makes me angry,
 And at this time most easy 'tis to do't,
 When my good stars, that were my former guides,
 Have empty left their orbs, and shot their fires
 Into the abysm of hell. If he mislike
 My speech, and what is done, tell him, he has
 Hipparchus, my enfranchis'd bondman, whom
 He may at pleasure whip, or hang, or torture,
 As he shall like, to quit me. Urge it thou:
 Hence, with thy stripes! begone! [*Exit* THYREUS.]

Cleo. Have you done yet?

Ant. Alack! our terrene moon

Is now eclips'd, and it portends alone
 The fall of Antony.

Cleo. I must stay his time.

Ant. To flatter Cæsar would you mingle eyes

⁴ For being YARE about him.] "Yare," as we have already seen in this play, pp. 162. 194, is *nimble, clever, dexterous*.

⁵ Shake THOU to look on't.] "Shake *but* to look on't" in the corr. fo. 1632, which we do not follow, because it, probably, marks only the peculiarity of some old performer in the part of Antony.

With one that ties his points⁶?

Cleo. Not know me yet?

Ant. Cold-hearted toward me?

Cleo. Ah, dear! if I be so,

From my cold heart let heaven engender hail,
And poison it in the source, and the first stone
Drop in my neck: as it determines, so
Dissolve my life⁷! The next Cæsarion smite,
Till by degrees the memory of my womb,
Together with my brave Egyptians all,
By the discandying⁸ of this pelleted storm,
Lie graveless, till the flies and gnats of Nile
Have buried them for prey!

Ant. I am satisfied.

Cæsar sits down in Alexandria, where
I will oppose his fate. Our force by land
Hath nobly held; our sever'd navy, too,
Have knit again, and fleet⁹, threat'ning most sealike.
Where hast thou been, my heart?—Dost thou hear, lady?
If from the field I shall return once more
To kiss these lips, I will appear in blood;
I and my sword will earn our chronicle:
There's hope in't yet.

Cleo. That's my brave lord!

Ant. I will be treble-sinew'd, hearted, breath'd,
And fight maliciously: for when mine hours
Were nice, and lucky, men did ransom lives
Of me for jests; but now, I'll set my teeth,
And send to darkness all that stop me.—Come,
Let's have one other gaudy night¹.—Call to me

⁶ With one that ties his POINTS?] "Points" were tags at the ends of laces used to fasten the dress. See "The Winter's Tale," A. iv. sc. 3, Vol. iii. p. 76.

⁷ DISSOLVE my life!] But for the verse, we might, perhaps, more properly and intelligibly read, "as it *dissolves*, so *determine* (or *end*) my life." "Determine" and "dissolve" may, however, be taken as convertible terms.

⁸ By the DISCANDYING] All the folios corruptly read, *discandering*: "discandying" was Thirlby's change; and, as Malone observes, the verb to "discandy" is found in the next act. Three lines above, the old impressions read *smile* for "smite."

⁹ — AND FLEET,] *i. e.* "And *float*," which Johnson needlessly substituted. To "fleet" and to *float* are only different forms of the same word: A. S. *fleotan*. For "and fleet" the corr. fo. 1632 has "a fleet," treating "fleet" as if it were a noun—quite needlessly.

¹ — one other GAUDY night.] *i. e.* Night of joy, from *gaudium*: the expression of "gaudy days" is still in use in the Inns of Court, though now more commonly

All my sad captains: fill our bowls; once more
Let's mock the midnight bell.

Cleo. It is my birthday:
I had thought to have held it poor; but since my lord
Is Antony again, I will be Cleopatra.

Ant. We will yet do well.

Cleo. Call all his noble captains to my lord.

Ant. Do so, we'll speak to them; and to-night I'll force
The wine peep through their scars.—Come on, my queen;
There's sap in't yet. The next time I do fight,
I'll make death love me, for I will contend
Even with his pestilent scythe.

[*Exeunt* ANTONY, CLEOPATRA, and *Attendants*.]

Eno. Now he'll outstare the lightning. To be furious,
Is to be frightened out of fear; and in that mood,
The dove will peck the estridge: and I see still,
A diminution in our captain's brain
Restores his heart. When valour preys on reason²,
It eats the sword it fights with. I will seek
Some way to leave him. [Exit.]

ACT IV. SCENE I.

CÆSAR'S Camp at Alexandria.

Enter CÆSAR, reading a letter; AGRIPPA, MECÆNAS, and
others.

Cæs. He calls me boy, and chides, as he had power
To beat me out of Egypt; my messenger
He hath whipp'd with rods, dares me to personal combat:
Cæsar to Antony! let the old ruffian know,
I have many other ways to die³, meantime,

called *grand* days. According to Holloway's "General Provincial Dictionary," 8vo, 1838, the expression "gaudy day" is still used in Essex, and we have heard it also in Suffolk.

² — preys on reason,] In the folios, "preys *in* reason," which is amended to "preys on reason" in the corr. fo. 1632.

³ I HAVE many other ways to die,] Sir T. Hanmer read, consistently with Plutarch, "*He hath* many other ways to die." Farmer observes, that the ambi-

Laugh at his challenge.

Mec. Cæsar must think,
When one so great begins to rage, he's hunted
Even to falling. Give him no breath, but now
Make boot of his distraction. Never anger
Made good guard for itself.

Cæs. Let our best heads
Know, that to-morrow the last of many battles
We mean to fight. Within our files there are,
Of those that serv'd Mark Antony but late,
Enough to fetch him in. See it done;
And feast the army: we have store to do't,
And they have earn'd the waste.—Poor Antony! [*Exeunt.*]

SCENE II.

Alexandria. A Room in the Palace.

Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS,
ALEXAS, *and others.*

Ant. He will not fight with me, Domitius.

Eno. No.

Ant. Why should he not?

Eno. He thinks, being twenty times of better fortune,
He is twenty men to one.

Ant. To-morrow, soldier,
By sea and land I'll fight: or I will live,
Or bathe my dying honour in the blood
Shall make it live again. Woo't thou fight well?

Eno. I'll strike; and cry, "Take all⁴."

Ant. Well said; come on.—
Call forth my household servants: let's to-night

guity of the old English translation of Plutarch led Shakespeare to say "I have," &c. Sir T. North's words are, "Antonius sent againe to chalenge Cæsar, to fight with him hande to hande. Cæsar aunswered him, that he had many other wayes to dye then so," p. 1005. Here "he," in the last clause of the sentence, means Antony, but Shakespeare did not so understand it. Mr. Singer, copying Farmer's note, like Farmer, leaves out words, which we have inserted.

⁴ — and cry, "Take all." An expression from the gaming table, meaning, let all depend upon this hazard, and let the successful competitor "take all."

Enter Servants.

Be bounteous at our meal.—Give me thy hand,
Thou hast been rightly honest;—so hast thou;—
Thou,—and thou,—and thou:—you have serv'd me well,
And kings have been your fellows.

Cleo.

What means this?

Eno. 'Tis one of those odd tricks, which sorrow shoots
Out of the mind.

Ant.

And thou art honest too.

I wish, I could be made so many men,
And all of you clapp'd up together in
An Antony, that I might do you service,
So good as you have done.

Serv.

The gods forbid!

Ant. Well, my good fellows, wait on me to-night;
Scant not my cups, and make as much of me,
As when mine empire was your fellow too,
And suffer'd my command.

Cleo.

What does he mean?

Eno. To make his followers weep.

Ant.

Tend me to-night;

May be, it is the period of your duty:
Haply, you shall not see me more; or if,
A mangled shadow: perchance, to-morrow
You'll serve another master. I look on you,
As one that takes his leave. Mine honest friends,
I turn you not away; but, like a master
Married to your good service, stay till death.
Tend me to-night two hours, I ask no more,
And the gods yield you for't!

Eno.

What mean you, sir,

To give them this discomfort? Look, they weep;
And I, an ass, am onion-ey'd: for shame!
Transform us not to women.

Ant.

Ho, ho, ho!

Now, the witch take me, if I meant it thus.
Grace grow where those drops fall! My hearty friends,
You take me in too dolorous a sense,
For I spake to you for your comfort; did desire you
To burn this night with torches. Know, my hearts,
I hope well of to-morrow; and will lead you,

Where rather I'll expect victorious life,
Than death and honour⁵. Let's to supper; come,
And drown consideration.

[*Exeunt.*

SCENE III.

The Same. Before the Palace.

Enter two Soldiers, to their guard.

1 *Sold.* Brother, good night: to-morrow is the day.

2 *Sold.* It will determine one way: fare you well.

Heard you of nothing strange about the streets?

1 *Sold.* Nothing. What news?

2 *Sold.* Belike, 'tis but a rumour. Good night to you.

1 *Sold.* Well, sir, good night.

Enter two other Soldiers.

2 *Sold.* Soldiers, have careful watch.

3 *Sold.* And you. Good night, good night.

[*The first two place themselves at their posts*⁶.

4 *Sold.* Here we: [*They take their posts.*] and if to-morrow
Our navy thrive, I have an absolute hope
Our landmen will stand up.

3 *Sold.* 'Tis a brave army,
And full of purpose. [*Music of hautboys under the stage.*

4 *Sold.* Peace! what noise?

1 *Sold.* List, list!

2 *Sold.* Hark!

1 *Sold.* Music i' the air.

3 *Sold.* Under the earth.

4 *Sold.* It signs well, does it not?

3 *Sold.* No.

1 *Sold.* Peace! I say. What should this mean?

2 *Sold.* 'Tis the god Hercules, whom Antony lov'd,
Now leaves him.

⁵ Than death and honour.] All this scene is closely from Plutarch. "Perceiving that his friends and men fell a weeping," &c. he "added thus more unto it—that he would not lead them to battle where he thought not rather safely to returne with victorie, then valiantly to dye with honor." North's Transl. p. 1005.

⁶ — at their posts.] "In every corner of the stage," in the folios.

1 *Sold.* Walk ; let's see if other watchmen
 Do hear what we do. [*They advance to another post.*
 2 *Sold.* How now, masters !
Omnes. How now !
 How now ! do you hear this ? [*Speaking together.*
 1 *Sold.* Ay ; Is't not strange ?
 3 *Sold.* Do you hear, masters ? do you hear ?
 1 *Sold.* Follow the noise so far as we have quarter ;
 Let's see how it will give off.
Omnes. Content : 'Tis strange. [*Exeunt.*

SCENE IV.

The Same. A Room in the Palace.

Enter ANTONY, and CLEOPATRA ; CHARMIAN, and others,
attending.

Ant. Eros ! mine armour, Eros !

Cleo. Sleep a little.

Ant. No, my chuck.—Eros, come ; mine armour, Eros !

Enter EROS, with armour.

Come, good fellow, put mine iron on⁷ :—

If fortune be not our's to-day, it is

Because we brave her.—Come.

Cleo. Nay, I'll help too.

What's this for ?

Ant. Ah, let be, let be ! thou art

The armourer of my heart :—false, false ; this, this.

Cleo. Sooth, la ! I'll help.

Ant. Thus it must be. Well, well⁸ ;

⁷ Come, good fellow, put MINE iron on :] It is "*thine* iron" in the old copies, but evidently wrong, and *thine* is amended to "mine" in the corr. fo. 1632.

⁸ Thus it must be. Well, well ;] "Thus it must be" has usually been assigned to Cleopatra, but it appears by the corr. fo. 1632 that the words belong to Antony, who is instructing Cleopatra, and who adds "well, well" when what he wished had been accomplished by her. In the folio, 1623, these various short speeches are given confusedly. Lower down for "*hear* a storm" the same authority instructs us to read "must bear a storm," in reference to the blows the man must receive who unbuckled the armour until the wearer pleased. Mr. Singer avails himself of the emendation, which he could only find in our corr. fo. 1632,

We shall thrive now.—Seest thou, my good fellow?
Go, put on thy defences.

Eros. Briefly, sir.

Cleo. Is not this buckled well?

Ant. Rarely, rarely:

He that unbuckles this, till we do please
To doff't, for our repose, shall bear a storm.—
Thou fumblest, Eros; and my queen's a squire
More tight at this, than thou. Dispatch.—Oh, love!
That thou couldst see my wars to-day, and knew'st
The royal occupation! thou shouldst see

Enter an armed Soldier.

A workman in't.—Good morrow to thee; welcome:
Thou look'st like him that knows a warlike charge.
To business that we love we rise betime,
And go to't with delight.

Sold. A thousand, sir,

Early though't be, have on their riveted trim,
And at the port expect you. [*Shout. Trumpets flourish.*]

Enter Captains, and Soldiers.

Capt. The morn is fair.—Good morrow, general⁹.

All. Good morrow, general.

Ant. 'Tis well blown, lads.

This morning, like the spirit of a youth
That means to be of note, begins betimes.—
So so; come, give me that: this way; well said.
Fare thee well, dame: whate'er becomes of me,
This is a soldier's kiss. Rebukable,
And worthy shameful check it were, to stand
On more mechanic compliment: I'll leave thee
Now, like a man of steel.—You, that will fight,
Follow me close; I'll bring you to't.—Adieu.

[*Kisses her.*]

[*Exeunt ANTONY, EROS, Officers, and Soldiers.*]

Char. Please you, retire to your chamber.

Cleo. Lead me.

observing merely, "The old copy here again misprints *hear* for 'bear.'" Until the publication of our "Notes and Emendations" (p. 498), the universal text has been, "must *hear* a storm."

⁹ The morn is fair.—Good morrow, general.] This speech, in the old copy, is erroneously given to Alexas. Malone converted the "armed soldier," who enters above, into "an officer," and gave this speech to "2 *Off.*"

He goes forth gallantly. That he and Cæsar might
Determine this great war in single fight!

Then, Antony,—but now,—well, on.

[*Exeunt.*]

SCENE V.

ANTONY'S Camp near Alexandria.

Trumpets sound. Enter ANTONY and EROS; a Soldier meeting them.

Sold. The gods make this a happy day to Antony¹!

Ant. Would thou, and those thy scars, had once prevail'd
To make me fight at land!

Sold. Hadst thou done so,
The kings that have revolted, and the soldier
That has this morning left thee, would have still
Follow'd thy heels.

Ant. Who's gone this morning?

Sold. Who?

One ever near thee: call for Enobarbus,
He shall not hear thee; or from Cæsar's camp
Say, "I am none of thine."

Ant. What say'st thou?

Sold. Sir,
He is with Cæsar.

Eros. Sir, his chests and treasure
He has not with him.

Ant. Is he gone?

Sold. Most certain.

Ant. Go, Eros, send his treasure after; do it:
Detain no jot, I charge thee. Write to him
(I will subscribe) gentle adieus, and greetings:
Say, that I wish he never find more cause
To change a master.—Oh! my fortunes have
Corrupted honest men:—dispatch.—Enobarbus²! [*Exeunt.*]

¹ The gods make this a happy day to Antony!] This and some subsequent speeches are in the folios assigned to Eros; but, as Thirlby suggested, and as Theobald printed, there is no doubt that they belong to the same soldier who, before the battle of Actium, had advised Antony not to fight by sea.

² — dispatch.—Enobarbus!] So the folio, 1623, but the folio, 1632, alters it to "Eros, dispatch." The latter certainly better suits the ten-syllable metre, for which Steevens contended; but it is not at all unnatural that Antony, after giving

SCENE VI.

CÆSAR'S Camp before Alexandria.

Flourish. Enter CÆSAR, with AGRIPPA, ENOBARBUS, and others.

Cæs. Go forth, Agrippa, and begin the fight.
Our will is, Antony be took alive;
Make it so known.

Agr. Cæsar, I shall.

[*Exit AGRIPPA.*

Cæs. The time of universal peace is near:
Prove this a prosperous day, the three-nook'd world
Shall bear the olive freely.

Enter a Messenger.

Mess.

Antony

Is come into the field.

Cæs.

Go, charge Agrippa

Plant those that have revolted in the van,
That Antony may seem to spend his fury
Upon himself.

[*Exeunt CÆSAR and his train. Manet ENOBARBUS.*

Eno. Alexas did revolt, and went to Jewry
On affairs of Antony; there did persuade³
Great Herod to incline himself to Cæsar,
And leave his master Antony: for this pains,
Cæsar hath hang'd him. Canidius and the rest
That fell away have entertainment, but
No honourable trust. I have done ill,
Of which I do accuse myself so sorely,
That I will joy no more.

his orders to Eros, should exclaim "Enobarbus!" calling to mind his ancient services and present desertion.

³ — there did PERSUADE] It is *dissuade* in all the old impressions, and Johnson was inclined to think it right; but there are two sufficient reasons for thinking it wrong: one is the change of *dissuade* to "persuade" in the corr. fo. 1632; and the other the language of Plutarch in North's translation, 1579, when speaking of Alexas—"For where he should have kept Herodes from revolting from him [Antony], he perswaded him to turne to Cæsar," p. 1004. In reference to this passage, the Rev. Mr. Dyce ("Remarks," p. 248), misspells the words, perhaps owing to his having copied them at second-hand.

Enter a Soldier of CÆSAR'S.

Sold. Enobarbus, Antony
Hath after thee sent all thy treasure, with
His bounty overplus: the messenger
Came on my guard, and at thy tent is now
Unloading of his mules.

Eno. I give it you.

Sold. Mock not, Enobarbus.
I tell you true: best you saf'd the bringer⁴
Out of the host: I must attend mine office,
Or would have done't myself. Your emperor
Continues still a Jove.

[*Exit Soldier.*]

Eno. I am alone the villain of the earth,
And feel I am so most. Oh Antony!
Thou mine of bounty, how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold! This blows my heart⁵:
If swift thought break it not, a swifter mean
Shall outstrike thought; but thought will do't, I feel.
I fight against thee?—No: I will go seek
Some ditch, wherein to die: the foul'st best fits
My latter part of life.

[*Exit.*]

SCENE VII.

Field of Battle between the Camps.

Alarum. Drums and trumpets. *Enter AGRIPPA, and others.*

Agr. Retire; we have engag'd ourselves too far.
Cæsar himself has work, and our oppression
Exceeds what we expected.

[*Exeunt.*]

Alarum. *Enter ANTONY and SCARUS, wounded.*

Scar. Oh my brave emperor! this is fought indeed:

⁴ — best you SAF'D the bringer] Steevens pointed out an instance of a similar use of the verb "saf'd," in book iv. of Chapman's translation of the *Odyssey*; and see this play, p. 144, where "safe" is again used as a verb.

⁵ This BLOWS my heart:] *i. e.* Swells it almost to bursting. In the provinces "blown" is still a common word for *swollen* with wind. By "thought," in the next line, Enobarbus clearly means reflection on his own turpitude.

Had we done so at first, we had driven them home
With clouts about their heads.

Ant. Thou bleed'st apace.

Scar. I had a wound here that was like a T,
But now 'tis made an H.

Ant. They do retire.

Scar. We'll beat 'em into bench-holes. I have yet
Room for six scotches more.

Enter EROS.

Eros. They are beaten, sir; and our advantage serves
For a fair victory.

Scar. Let us score their backs,
And snatch 'em up, as we take hares, behind:
'Tis sport to maul a runner.

Ant. I will reward thee
Once for thy sprightly comfort, and ten-fold
For thy good valour. Come thee on.

Scar. I'll halt after. [*Exeunt.*

SCENE VIII.

Under the walls of Alexandria.

Alarum. *Enter* ANTONY, *marching*; SCARUS, *and Forces.*

Ant. We have beat him to his camp. Run one before,
And let the queen know of our gests⁶.—To-morrow,
Before the sun shall see us, we'll spill the blood
That has to-day escap'd. I thank you all,
For doughty-handed are you; and have fought

⁶ And let the queen know of our GESTS.] The word "gests," as it stands in the corr. fo. 1632, having always been misprinted *quests*, nobody seems to have suspected that it did not mean a company of officers, whom Antony had invited to sup with Cleopatra. In our Vol. of "Notes and Emendations," p. 499, it has been shown that the hero could only mean "gests" in the sense of *deeds*, of which instant information was to be conveyed to the heroine. This is a very small but a very valuable emendation; and we may take this opportunity of stating that the same blunder has been committed and always continued in the text of Spenser's "Fairy Queen," B. iv. C. ix. st. 17, where it is said that Prince Arthur

"Resolved to pursue his former *quest*,"

Todd's Spenser, Vol. iii. p. 377.

Mr. Singer seems to have some modern MS. authority for "gests," of which we never heard until long after the discovery of our corr. fo. 1632.

Not as you serv'd the cause, but as it had been
 Each man's, like mine: you have shown all Hectors.
 Enter the city, clip your wives', your friends,
 Tell them your feats; whilst they with joyful tears
 Wash the congealment from your wounds, and kiss
 The honour'd gashes whole.—Give me thy hand:

Enter CLEOPATRA, attended.

To this great fairy I'll commend thy acts,
 Make her thanks bless thee.—Oh, thou day o' the world!
 Chain mine arm'd neck; leap thou, attire and all,
 Through proof of harness to my heart, and there
 Ride on the pants triumphing.

Cleo. Lord of lords!

Oh infinite virtue! com'st thou smiling from
 The world's great snare uncaught?

Ant. My nightingale,

We have beat them to their beds. What, girl! though grey
 Do something mingle with our younger brown, yet have we
 A brain that nourishes our nerves, and can
 Get goal for goal of youth. Behold this man;
 Commend unto his lips thy favouring hand.—
 Kiss it, my warrior:—he hath fought to-day,
 As if a god, in hate of mankind, had
 Destroy'd in such a shape.

Cleo. I'll give thee, friend,
 An armour all of gold; it was a king's.

Ant. He hath deserv'd it, were it carbuncled
 Like holy Phœbus' car⁸.—Give me thy hand:
 Through Alexandria make a jolly march;
 Bear our hack'd targets like the men that owe them.
 Had our great palace the capacity
 To camp this host, we all would sup together,
 And drink carouses to the next day's fate,
 Which promises royal peril.—Trumpeters,
 With brazen din blast you the city's ear;
 Make mingle with our rattling tabourines⁹;

⁷ — CLIP your wives,] *i. e.* Embrace your wives. See Vol. iv. p. 687, &c.

⁸ Like holy Phœbus' car.] "Like glowing Phœbus' car" in the corr. fo. 1632, but we do not consider the epithet "holy," in the mouth of Roman Antony, by any means so inappropriate as to warrant the exclusion of it.

⁹ — our rattling TABOURINES;] We have had this word used for *drums* in "Troilus and Cressida," A. iv. sc. 5, Vol. iv. p. 569.

That heaven and earth may strike their sounds together,
Applauding our approach. *[Exeunt.*

SCENE IX.

CÆSAR'S Camp.

Sentinels on their post. Enter ENOBARBUS.

1 *Sold.* If we be not reliev'd within this hour,
We must return to the court of guard. The night
Is shiny, and, they say, we shall embattle
By the second hour i' the morn.

2 *Sold.* This last day was
A shrewd one to us.

Eno. Oh! bear me witness, night,—

3 *Sold.* What man is this?

2 *Sold.* Stand close, and list him.

Eno. Be witness to me, oh thou blessed moon!
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did
Before thy face repent.—

1 *Sold.* Enobarbus!

3 *Sold.* Peace!

Hark farther.

Eno. Oh, sovereign mistress of true melancholy!
The poisonous damp of night disponge upon me,
That life, a very rebel to my will,
May hang no longer on me: throw my heart
Against the flint and hardness of my fault,
Which, being dried with grief, will break to powder,
And finish all foul thoughts. Oh Antony! *[Lying down.*
Nobler than my revolt is infamous,
Forgive me in thine own particular;
But let the world rank me in register
A master-leaver, and a fugitive.—
Oh Antony! oh Antony! *[Dies.*

2 *Sold.* Let's speak to him.

1 *Sold.* Let's hear him; for the things he speaks
May concern Cæsar.

3 *Sold.* Let's do so. But he sleeps.

1 *Sold.* Swoons rather; for so bad a prayer as his
Was never yet 'fore sleep¹.

2 *Sold.* Go we to him.

3 *Sold.* Awake, sir, awake! speak to us.

2 *Sold.* Hear you, sir?

1 *Sold.* The hand of death hath raught him². Hark! the
drums [Drums afar off.]

Do early wake the sleepers³. Let us bear him
To the court of guard; he is of note: our hour
Is fully out.

3 *Sold.* Come on, then;
He may recover yet.

[*Exeunt with the body.*]

SCENE X.

Between the two Camps.

Enter ANTONY and SCARUS, with Forces, marching.

Ant. Their preparation is to-day by sea:
We please them not by land.

Scar. For both, my lord.

¹ Was never yet 'FORE sleep.] Mr. Singer is here content to take an emendation (never before hinted at) from our corr. fo. 1632 without saying more than that "the old copies have *for*." He could not resist the insertion of it, yet apparently could not prevail upon himself to admit the origin of the change: as it stands, according to his representation, he was himself the author of the alteration. Like "gests" for *guests*, he found it (or might have found it) on p. 499 of our Vol. of "Notes and Emendations."

² The hand of death hath RAUGHT him.] "Raught" was most frequently used as the past tense of *to reach*. See Vol. ii. p. 130; Vol. iii. p. 618; Vol. iv. p. 231. But it is also sometimes made the past tense of *to reave*, as in Vol. iv. p. 39, and in Nash's "Pierce Penniless," 1592, "I *raught* his head from his shoulders, and sheathed my sword in his body." See the reprint of this tract by the Shakespeare Society, p. 82. In this place in our text either sense will answer the purpose, for the "1 Soldier" may mean either that death has *reached*, or has *reft* Enobarbus.

³ Do EARLY wake the sleepers.] Another indisputable emendation from the corr. fo. 1632, which Mr. Singer notices as suggested (see our "Notes and Emendations," p. 500), although again he could not bring himself to state where it had been proposed. The text has always been—

"Demurely wake the sleepers,"

but how could the rattling of drums, with any propriety, be called *demure*? *Demurely* was a mere printer's error (from misreading the MS. most likely) for "Do early," and we have no difficulty in inserting the latter: the Soldier has already said that they were to be "embattled by the second hour."

Ant. I would, they'd fight i' the fire, or i' the air;
 We'd fight there too. But this it is: our foot
 Upon the hills adjoining to the city
 Shall stay with us (order for sea is given,
 They have put forth the haven⁴)
 Where their appointment we may best discover,
 And look on their endeavour. [*Exeunt.*

Enter CÆSAR, and his Forces, marching.

Cæs. But being charg'd⁵, we will be still by land,
 Which, as I take't, we shall; for his best force
 Is forth to man his galleys. To the vales,
 And hold our best advantage! [*Exeunt.*

Re-enter ANTONY and SCARUS.

Ant. Yet they are not join'd. Where yond' pine does stand,
 I shall discover all: I'll bring thee word
 Straight, how 'tis like to go. [*Exit.*

Scar. Swallows have built
 In Cleopatra's sails their nests: the augurers⁶
 Say, they know not,—they cannot tell;—look grimly,
 And dare not speak their knowledge. Antony
 Is valiant, and dejected; and by starts
 His fretted fortunes give him hope, and fear,
 Of what he has, and has not.

[*Alarum afar off, as at a sea-fight.*

⁴ ——— (order for sea is given,

They have put forth the haven)] These words, as Mr. Knight suggests, are parenthetical, and we have printed them accordingly: without them, the sense runs on quite clearly, and any addition to the text, such as "Let's seek a spot," proposed by Malone; or "Farther on," recommended by Monck Mason, is unnecessary. Antony says, "our foot shall stay with us upon the hills adjoining to the city—where we may best discover the appointment, and look upon the endeavour of the enemy." For "this it is," above, we might read "*thus* it is."

⁵ But being charg'd,] *i. e.* Unless we be charged. "But" is still frequently employed in the north of England as a preposition, equivalent to *without*. Several ancient instances may be found in the "Coventry Mysteries," printed by the Shakespeare Society, and edited by Mr. Halliwell. Steevens collects authorities on the point, but they are not necessary: he derives "but," in this sense, from the Sax. *butan*.

⁶ In Cleopatra's SAILS their nests: the AUGURERS] According to Plutarch (North's Transl., 1579, p. 999), the swallows built *under the poop* of Cleopatra's ship, the *Antoniade*, and those birds which first settled there were driven away by others, which the old biographer calls "a marvelous ill signe." For "augurers" of the corr. fo. 1632, the old copies read *auguries*.

Re-enter ANTONY.

Ant. All is lost !
 This foul Egyptian hath betrayed me :
 My fleet hath yielded to the foe ; and yonder
 They cast their caps up, and carouse together
 Like friends long lost.—Triple-turn'd whore ! 'tis thou
 Hast sold me to this novice, and my heart
 Makes only wars on thee.—Bid them all fly ;
 For when I am reveng'd upon my charm,
 I have done all.—Bid them all fly ; be gone. [*Exit* SCARUS.
 Oh sun ! thy uprise shall I see no more :
 Fortune and Antony part here ; even here
 Do we shake hands.—All come to this ?—The hearts
 That spaniel'd me at heels⁷, to whom I gave
 Their wishes, do discandy, melt their sweets
 On blossoming Cæsar ; and this pine is bark'd,
 That overtopp'd them all. Betray'd I am.
 Oh this false spell of Egypt ! this great charm⁸,—
 Whose eye beck'd forth my wars, and call'd them home,
 Whose bosom was my crownnet, my chief end,
 Like a right gipsy, hath, at fast and loose⁹,
 Beguil'd me to the very heart of loss.—
 What, Eros ! Eros !

Enter CLEOPATRA.

Ah, thou spell ! Avaunt !
Cleo. Why is my lord enrag'd against his love ?
Ant. Vanish, or I shall give thee thy deserving,

⁷ That SPANIEL'D me at heels,] The credit of this happy emendation is due to Sir T. Hanmer: the folios all read, no doubt corruptly, "that pannelled me at heels;" and it is rather singular that the corr. fo. 1632 makes no change.

⁸ Oh this false SPELL of Egypt! this GREAT charm,] An irresistible emendation; and Mr. Singer, in adopting it, with acknowledgment, attributes to the corr. fo. 1632 what in reality does not belong to it: he says that the emendation there is "spell" for *soul*, and "grand" for *grave*; but the fact is that "great" is the emendation in the corr. fo. 1632 for *grave*. He therefore prints "*grand* charm" without any authority, either in type or in manuscript.

⁹ Like a right GIPSY, hath, at FAST AND LOOSE,] "Fast and loose" was the same game as that now commonly called "pricking in the garter," and it was commonly (Sir J. Hawkins observes) employed by *gipsies*, as a mode of defrauding the unwary. Steevens quoted T. Freeman's Epigrams, 1614, at length, but the two first lines are all that really illustrate the text:—

"Charles the *Ægyptian*, who by juggling could
 Make *fast* or *loose*, or whatsoere he would," &c.

And blemish Cæsar's triumph. Let him take thee,
 And hoist thee up to the shouting plebeians :
 Follow his chariot, like the greatest spot
 Of all thy sex ; most monster-like, be shown
 For poor'st diminutives, for doits¹ ; and let
 Patient Octavia plough thy visage up
 With her prepared nails. [Exit CLEOPATRA.]

'Tis well thou'rt gone,
 If it be well to live ; but better 'twere
 Thou fell'st under my fury², for one death
 Might have prevented many.—Eros, ho !—
 The shirt of Nessus is upon me : teach me,
 Alcides, thou mine ancestor, thy rage :
 Let me lodge Lichas on the horns o' the moon ;
 And with those hands, that grasp'd the heaviest club,
 Subdue my worthiest self. The witch shall die :
 To the young Roman boy she hath sold me, and I fall
 Under this plot ; she dies for't.—Eros, ho ! [Exit.]

SCENE XI.

Alexandria. A Room in the Palace.

Enter CLEOPATRA, CHARMIAN, IRAS, *and* MARDIAN.

Cleo. Help me, my women ! Oh ! he is more mad
 Than Telamon for his shield ; the boar of Thessaly
 Was never so emboss'd³.

Char. To the monument !
 There lock yourself, and send him word you are dead.—
 The soul and body rive not more in parting,
 Than greatness going off.

¹ For poor'st diminutives, for doits ;] The old copy has *dolts*, which was most likely a misprint for "doits:" the error would be a very easy one for a compositor to make, and the change much smaller than to suppose, with Tyrwhitt, that "for" was a printer's blunder for *to* ; or with Malone, that "for," in both places, ought to be *fore*. Of course Shakespeare never paused to consider whether *doit* was an ancient Roman coin ; and Warburton substituted "doits" for *dolts*, which makes the sense of the passage evident. "Doits" is a word of frequent occurrence in Shakespeare : we have it three times in "Coriolanus."

² Thou fell'st UNDER my fury,] "*Into my fury*" in the folios, but amended to "under" in the corr. fo. 1632.

³ Was never so EMBOSS'D.] For an explanation of this hunting term, which means *foaming at the mouth*, see Vol. ii. pp. 444. 590, &c.

Cleo. To the monument!—
 Mardian, go tell him I have slain myself;
 Say, that the last I spoke was, Antony,
 And word it, pr'ythee, piteously. Hence,
 Mardian, and bring me how he takes my death.—
 To the monument!

[*Exeunt.*]

SCENE XII.

The Same. Another Room.

Enter ANTONY and EROS.

Ant. Eros, thou yet behold'st me?

Eros. Ay, noble lord.

Ant. Sometime, we see a cloud that's dragonish,
 A vapour, sometime, like a bear, or lion,
 A tower'd citadel, a pendant rock,
 A forked mountain, or blue promontory,
 With trees upon't that nod unto the world,
 And mock our eyes with air: thou hast seen these signs;
 They are black vesper's pageants.

Eros. Ay, my lord.

Ant. That, which is now a horse, even with a thought,
 The rack dislimns, and makes it indistinct
 As water is in water.

Eros. It does, my lord.

Ant. My good knave, Eros, now thy captain is
 Even such a body: here I am Antony,
 Yet cannot hold this visible shape, my knave.
 I made these wars for Egypt, and the queen,
 Whose heart, I thought, I had, for she had mine,
 Which, whilst it was mine, had annex'd unto't
 A million more, now lost: she, Eros, has
 Pack'd cards with Cæsar⁴, and false play'd my glory
 Unto an enemy's triumph.—
 Nay, weep not, gentle Eros; there is left us
 Ourselves to end ourselves.—Oh, thy vile lady!

⁴ Pack'd cards with CÆSAR,] The reading of the early editions is "pack'd cards with Cæsar's," i. e. with Cæsar's cards; but we think it probable that the Rev. Mr. Dyce is right when he recommends ("Remarks," p. 248) that Cæsar's should be printed "Cæsar." The point is hardly worth dispute.

Enter MARDIAN.

She has robb'd me of my sword.

Mar. No, Antony;
My mistress lov'd thee, and her fortunes mingled
With thine entirely.

Ant. Hence, saucy eunuch: peace!
She hath betray'd me, and shall die the death.

Mar. Death of one person can be paid but once,
And that she has discharg'd. What thou wouldst do,
Is done unto thy hand: the last she spake
Was, Antony! most noble Antony!
Then, in the midst a tearing groan did break
The name of Antony; it was divided
Between her heart and lips. She render'd life,
Thy name so buried in her.

Ant. Dead, then?

Mar. Dead.

Ant. Unarm, Eros⁵: the long day's task is done,
And we must sleep.—That thou depart'st hence safe,
Does pay thy labour richly; go.—[*Exit MARDIAN.*] Off, pluck
off:—

The seven-fold shield of Ajax cannot keep
The battery from my heart. Oh, cleave, my sides!
Heart, once be stronger than thy continent,
Crack thy frail case!—Apace, Eros, apace.—
No more a soldier:—bruised pieces, go;
You have been nobly borne.—From me a while.—

[*Exit EROS.*]

I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length is torture: since the torch is out,
Lie down, and stray no farther. Now all labour
Mars what it does; yea, very force entangles
Itself with strength: seal then, and all is done.—
Eros!—I come, my queen.—Eros!—Stay for me:
Where souls do couch on flowers, we'll hand in hand,
And with our sprightly port make the ghosts gaze:

⁵ Unarm, Eros:] In the folios this is printed "*Unarme Eros*," and the old corrector of that of 1632 puts it "*Unarm me, Eros*," which we cannot believe to be right, because the measure is thus unnecessarily disturbed. Steevens, almost wantonly, read "*Eros, unarm*."

Dido and her Æneas shall want troops,
And all the haunt be our's.—Come, Eros! Eros!

Re-enter EROS.

Eros. What would my lord?

Ant. Since Cleopatra died
I have liv'd in such dishonour, that the gods
Detest my baseness. I, that with my sword
Quarter'd the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
The courage of a woman; less noble mind
Than she, which by her death our Cæsar tells,
"I am conqueror of myself." Thou art sworn, Eros,
That when the exigent should come, (which now
Is come indeed) when I should see behind me
The inevitable prosecution of
Disgrace and horror, that on my command
Thou then wouldst kill me: do't; the time is come.
Thou strik'st not me, 'tis Cæsar thou defeatest.
Put colour in thy cheek.

Eros. The gods withhold me!
Shall I do that, which all the Parthian darts,
Though enemy, lost aim, and could not?

Ant. Eros,
Wouldst thou be window'd in great Rome, and see
Thy master thus with pleach'd arms⁶, bending down
His corrigible neck, his face subdued
To penetrative shame, whilst the wheel'd seat
Of fortunate Cæsar, drawn before him, branded
His baseness that ensued?

Eros. I would not see't.

Ant. Come, then; for with a wound I must be cur'd.
Draw that thy honest sword, which thou hast worn
Most useful for thy country.

Eros. Oh, sir! pardon me.

Ant. When I did make thee free, swor'st thou not then
To do this when I bade thee⁷? Do it at once,

⁶ — with PLEACH'D arms,] "Pleach'd" is *interwoven* or *folded*. In Vol. ii. p. 18, we have had "thick-pleached," and in Vol. iii. p. 632, "even-pleached," in a similar sense.

⁷ To do this when I bade thee?] One of the incidents taken from Plutarch; and Shakespeare follows his original in this scene with almost verbal accuracy. The following is a specimen:—"Now he had a man of his called Eros,

Or thy precedent services are all
But accidents unpurpos'd. Draw, and come.

Eros. Turn from me, then, that noble countenance,
Wherein the worship of the whole world lies.

Ant. Lo thee! [Turning from him.

Eros. My sword is drawn.

Ant. Then, let it do at once
The thing why thou hast drawn it.

Eros. My dear master,
My captain, and my emperor, let me say,
Before I strike this bloody stroke, farewell.

Ant. 'Tis said, man; and farewell.

Eros. Farewell, great chief. Shall I strike now?

Ant. Now, Eros.

Eros. Why, there then:—[Falling on his sword.] Thus do
I escape the sorrow
Of Antony's death. [Dies.

Ant. Thrice nobler than myself!
Thou teachest me, oh valiant Eros! what
I should, and thou couldst not. My queen and Eros
Have, by their brave instruction, got upon me
A nobleness in record: but I will be
A bridegroom in my death, and run into't
As to a lover's bed. Come then; and, Eros,
Thy master dies thy scholar: to do thus
I learn'd of thee. [Falling on his sword.]—How! not dead?
not dead?—
The guard!—how?—Oh, dispatch me⁸!

Enter DERCETAS and Guard.

1 *Guard.* What's the noise?

Ant. I have done my work ill, friends: oh! make an end

whom he loved and trusted much, and whom he had long before caused to swear unto him, that he should kill him, when he did commaunde him: and then he willed him to keepe his promise. His man drawing his sworde, lift it up as though he had ment to have striken his maister; but turning his head at one side, he thrust his sword into him selfe, and fell downe dead at his maister's foote. Then said Antonius, O noble Eros, I thanke thee for this, and it is valiantly done of thee to shew me what I should doe to my selfe, which thou couldest not doe for me."—North's Transl. 1579, p. 1006.

⁸ The guard!—how?—Oh, dispatch me!] Modern editors have usually printed *ho!* for "how?" of the folios—"The guard, ho!" as if Antony had called it; as Diomedes does, not long afterwards, "The guard, what ho!" and then it enters. "How?" in Antony's mouth is equivalent to "What shall I do?"

Of what I have begun.

2 *Guard.* The star is fallen.

1 *Guard.* And time is at his period.

All. Alas, and woe !

Ant. Let him that loves me strike me dead.

1 *Guard.* Not I.

2 *Guard.* Nor I.

3 *Guard.* Nor any one. [*Exeunt Guard.*]

Der. Thy death and fortunes bid thy followers fly.
This sword but shown to Cæsar, with this tidings,
Shall enter me with him.

Enter DIOMEDES.

Dio. Where's Antony ?

Der. There, Diomed, there.

Dio. Lives he ?

Wilt thou not answer, man ? [*Exit* DERCETAS.]

Ant. Art thou there, Diomed ? Draw thy sword, and
give me

Sufficing strokes for death.

Dio. Most absolute lord,

My mistress, Cleopatra, sent me to thee.

Ant. When did she send thee ?

Dio. Now, my lord.

Ant. Where is she ?

Dio. Lock'd in her monument. She had a prophesying
fear

Of what hath come to pass ; for when she saw
(Which never shall be found) you did suspect
She had dispos'd with Cæsar⁹, and that your rage
Would not be purg'd, she sent you word she was dead,
But, fearing since how it might work, hath sent
Me to proclaim the truth ; and I am come,
I dread, too late.

Ant. Too late, good Diomed. Call my guard, I pr'ythee.

Dio. What, ho ! the emperor's guard ! The guard,
what, ho !

Come ; your lord calls.

⁹ She had DISPOS'D with Cæsar,] "She had compos'd with Cæsar" is the word substituted in the corr. fo. 1632 ; but as "dispos'd" may be taken in the same sense, we leave the usual text unaltered.

*Enter some of the Guard*¹.

Ant. Bear me, good friends, where Cleopatra bides :
'Tis the last service that I shall command you.

1 *Guard.* Woe, woe are we, sir, you may not live to wear
All your true followers out.

All. Most heavy day !

Ant. Nay, good my fellows, do not please sharp fate
To grace it with your sorrows : bid that welcome
Which comes to punish us, and we punish it
Seeming to bear it lightly. Take me up :
I have led you oft ; carry me now, good friends,
And have my thanks for all. [*Exeunt, bearing ANTONY.*]

SCENE XIII.

The Same. A Monument.

*Enter, above, CLEOPATRA*², *CHARMIAN, and IRAS.*

Cleo. Oh Charmian ! I will never go from hence.

Char. Be comforted, dear madam.

Cleo. No, I will not.

All strange and terrible events are welcome,
But comforts we despise : our size of sorrow,
Proportion'd to our cause, must be as great

Enter, below, DIOMEDES.

As that which makes it.—How now ! is he dead ?

Dio. His death's upon him, but not dead.

Look out o' the other side your monument,
His guard have brought him thither.

Enter, below, ANTONY, borne by the Guard.

Cleo. Oh sun,
Burn the great sphere thou mov'st in !—darkling stand

¹ Enter some of the Guard.] The old stage-direction shows how many the theatre (supposing the tragedy to have been acted, of which, though we can have no proof, there can be little doubt) afforded for this duty in the time of Shakespeare :—"Enter 4 or 5 of the Guard of Antony."

² Enter, above, Cleopatra, &c.] We are to suppose Cleopatra in her tomb, elevated at the back of the stage, leaving the front of it unoccupied.

The varying shore o' th' world. Oh Antony, Antony,
Antony!

Help, Charmian, help, Iras, help! help, friends
Below; let's draw him hither.

Ant. Peace!

Not Cæsar's valour hath o'erthrown Antony,
But Antony's hath triumph'd on itself.

Cleo. So it should be, that none but Antony
Should conquer Antony; but woe 'tis so!

Ant. I am dying, Egypt, dying; only
I here importune death a while, until
Of many thousand kisses the poor last
I lay upon thy lips.—

Cleo. I dare not, dear,
(Dear my lord, pardon) I dare not,
Lest I be taken: not the imperious show
Of the full-fortun'd Cæsar ever shall
Be brooch'd with me³; if knife, drugs, serpents, have
Edge, sting, or operation, I am safe:
Your wife Octavia, with her modest eyes,
And still condition⁴, shall acquire no honour
Demuring upon me.—But come, come, Antony,—
Help me, my women,—we must draw thee up.—
Assist, good friends.

Ant. Oh! quick, or I am gone.

Cleo. Here's port, indeed⁵! — How heavy weighs my
lord!

Our strength is all gone into heaviness,
That makes the weight: had I great Juno's power,
The strong-wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little:—

³ Be BROOCH'D with me;] *i. e.* "Be ornamented with me," taking a brooch, or broach, in the general sense of a personal adornment: "Cæsar's triumph shall never be adorned, or graced by me."

⁴ Your wife Octavia, with her modest eyes,
And still CONDITION,] A very valuable emendation in the corr. fo. 1632 for *conclusion* of the old copies. How easy it was to misprint, or misread, "condition" *conclusion* requires no explanation. The reference is to the modest eyes and tranquil temperament of Octavia: *conclusion* is not far from nonsense.

⁵ Here's PORT, indeed!] The usual reading has been "Here's *sport*, indeed," and the commentators, hard pressed, have been driven to talk of the "affected levity" of Cleopatra. The fact seems to be that Shakespeare used the word "port" for *weight*, as the French call a large heavy ship *une navire de grand port*. Cleopatra, of course, alludes to the burden of Antony, and to the difficulty of drawing him up.

Wishers were ever fools.—Oh! come, come, come;

[*They draw ANTONY up.*

And welcome, welcome! die where thou hast liv'd⁶:

Quicken with kissing: had my lips that power,

Thus would I wear them out.

All. A heavy sight.

Ant. I am dying, Egypt, dying.

Give me some wine, and let me speak a little.

Cleo. No, let me speak; and let me rail so high,
That the false housewife Fortune break her wheel,
Provok'd by my offence.

Ant. One word, sweet queen.

Of Cæsar seek your honour with your safety.—Oh!

Cleo. They do not go together.

Ant. Gentle, hear me.

None about Cæsar trust, but Proculeius⁷.

Cleo. My resolution, and my hands, I'll trust;
None about Cæsar.

Ant. The miserable change, now at my end,
Lament nor sorrow at, but please your thoughts,
In feeding them with those my former fortunes
Wherein I liv'd, the greatest prince o' the world,
The noblest; and do now not basely die,
Nor cowardly put off my helmet to
My countryman; a Roman by a Roman
Valiantly vanquish'd⁸. Now, my spirit is going;—

⁶ — die WHERE thou hast liv'd:] All the old copies have *when*, which Pope altered to "where,"—"Die *where* thou hast liv'd;" and as the same change appears in the corr. fo. 1632, we adopt it.

⁷ None about Cæsar trust, but Proculeius.] The original, in North's "Plutarch," is this; and it will be observed that we are there told that Antony called for wine, not that he might "speak a little," but possibly to hasten his death. "Antonius made her cease her lamenting, and called for wine, either because he was a thirst, or else for that he thought thereby to hasten his death. When he had dronke, he earnestly prayed her, and perswaded her, that she would seeke to save her life, if she could possible, without reproache and dishonor; and that chiefly she should trust Proculeius, above any man else about Cæsar." Edit. 1579, p. 1006.

⁸ Valiantly vanquish'd.] It may be fit here to give the punctuation of the folio, 1623 (followed in the other folios), observing also that in the line "*Not cowardly*," &c. the negative is altered to "Nor" in the corr. fo. 1632:

———— "The greatest prince o' th' world
The noblest: and do now not basely die,
Not cowardly put off my helmet to
My countryman. A Roman, by a Roman
Valiantly vanquish'd."

It has been usual to print "*Not* cowardly put off my helmet," &c. "*Nor* cowardly,"

I can no more.

[Dies.]

Cleo. Noblest of men, woo't die?
Hast thou no care of me? shall I abide
In this dull world, which in thy absence is
No better than a sty?—Oh! see, my women,
The crown o' the earth doth melt.—My lord!—
Oh! wither'd is the garland of the war;
The soldier's pole is fallen: young boys, and girls,
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.

Char. Oh, quietness, lady!

Iras. She is dead too, our sovereign.

Char. Lady!—

Iras. Madam!—

Char. Oh madam, madam, madam!

Iras. Royal Egypt!

Empress!

Char. Peace, peace, Iras!

Cleo. No more, but e'en a woman⁹; and commanded
By such poor passion as the maid that milks,
And does the meanest chares¹.—It were for me
To throw my sceptre at the injurious gods;
To tell them, that this world did equal their's,
Till they had stolen our jewel: all's but naught;
Patience is sottish, and impatience does
Become a dog that's mad: then is it sin,
To rush into the secret house of death,
Ere death dare come to us?—How do you, women?
What, what! good cheer! Why, how now, Charmian!
My noble girls!—Ah, women, women! look,

&c., on no authority, and Capell gave it, "Not cowardly," as in the folios, &c. We follow, in this respect, the corr. fo. 1632.

⁹ No more, but E'EN a woman;] i. e. I am "no more" an empress, "but a mere woman." The sense fully justifies Johnson's emendation of the reading of all anterior editions, "but *in* a woman." Many instances might be pointed out in which "e'en" has been misprinted *in* in the old copies, not only of Shakespeare's plays, but of those of his contemporaries; and here *in* is altered to "e'en" in the corr. fo. 1632.

¹ — the meanest CHARES.] "Chare" is a word of uncertain etymology (we are by no means satisfied with Richardson's derivation of it from A. S. *cyran*, *vertere*), but of constant use in the time of Shakespeare. We still retain it in the compound "*chare*-woman," and it is sometimes spelt *char*. The sense sufficiently explains its meaning here, and Cleopatra again uses the word in the same way in Act v. sc. 2.

Our lamp is spent, it's out.—Good sirs, take heart ;

[To the Guard below.

We'll bury him; and then, what's brave, what's noble,

Let's do it after the high Roman fashion,

And make death proud to take us. Come, away:

This case of that huge spirit now is cold.

Ah, women, women! come; we have no friend

But resolution, and the briefest end.

[*Exeunt; those above bearing off ANTONY's body.*

ACT V. SCENE I.

CÆSAR'S Camp before Alexandria.

*Enter CÆSAR, AGRIPPA, DOLABELLA, MECÆNAS, GALLUS,
PROCVLEIUS, and others* ².

Cæs. Go to him, Dolabella, bid him yield;
Being so frustrate, tell him, that he mocks us
By the pauses that he makes³.

Dol.

Cæsar, I shall.

[*Exit* DOLABELLA.]

Enter DERCETAS, *with the sword of* ANTONY.

Cæs. Wherefore is that? and what art thou, that dar'st
Appear thus to us?

Der.

I am call'd Dercetas.

² Proculeius, and others.] The old stage-direction runs thus:—"Enter Cæsar, Agrippa, Dolabella, Menas, with his Council of war." It seems evident that *Menas* is a misprint for *Mecænas*, and the name (as Thirlby pointed out) is printed *Mec.* in the prefixes.

³ By the pauses THAT he makes.] We obtain "that" from the corr. fo. 1632, where the lines are made to run,

"Being so frustrate, tell him that he mocks
The pauses that he makes."

The expression to mock pauses is far from intelligible ; and it seems pretty certain that the old printer made some confusion between "mocks" and "makes," words so much alike in old MS. Malone added "us By," and they appear necessary in order to render the sense clear : at all events that object has been obtained, and the regularity of the verse preserved. We do not believe that Shakespeare meant his lines to be irregular so often as some have supposed.

Mark Antony I serv'd, who best was worthy
 Best to be serv'd: whilst he stood up, and spoke,
 He was my master, and I wore my life,
 To spend upon his haters. If thou please
 To take me to thee, as I was to him
 I'll be to Cæsar; if thou pleasest not,
 I yield thee up my life.

Cæs. What is't thou say'st?

Der. I say, oh Cæsar! Antony is dead.

Cæs. The breaking of so great a thing should make
 A greater crack: the round world
 Should have shook lions into civil streets⁴,
 And citizens to their dens. The death of Antony
 Is not a single doom: in the name lay
 A moiety of the world.

Der. He is dead, Cæsar;
 Not by a public minister of justice,
 Nor by a hired knife; but that self hand,
 Which writ his honour in the acts it did,
 Hath, with the courage which the heart did lend it,
 Split that self noble heart⁵. This is his sword;
 I robb'd his wound of it: behold it, stain'd
 With his most noble blood.

Cæs. Look you sad, friends?
 The gods rebuke me, but it is tidings
 To wash the eyes of kings.

Agr. And strange it is⁶,
 That nature must compel us to lament
 Our most persisted deeds.

⁴ — lions into civil streets,] Johnson was of opinion that a line here had been lost, and perhaps there is some omission or corruption in the text; but still it is intelligible as it stands, and we of course adhere to it.

⁵ SPLIT THAT SELF NOBLE heart.] The line, or rather fragment of a line, in the old copies is,

"Splitted the heart. This is his sword."

It cannot be right, for although *splitted* might be allowed, on the score of "splitted in the midst," and "splitted my poor tongue," in "The Comedy of Errors," yet the line is otherwise defective, and the corr. fo. 1632 gives it,

"Split that self noble heart. This is his sword,"

which we cannot but persuade ourselves is right, seeing that just above we have "that self hand" in the same way that we have "self noble heart" in the line in question as amended. The change adds much force and grace to the tribute Dercetas is paying to his dead master.

⁶ And strange it is,] This and the next speech, here assigned to Agrippa, are given to Dolabella in the old copies: Dolabella had made his exit, as we have seen on the preceding page.

Mec. His taints and honours
Weigh'd equal with him⁷.

Agr. A rarer spirit never
Did steer humanity; but you, gods, will give us
Some faults to make us men. Cæsar is touch'd.

Mec. When such a spacious mirror's set before him,
He needs must see himself.

Cæs. Oh Antony!
I have follow'd thee to this;—but we do lance
Diseases in our bodies. I must perforce
Have shown to thee such a declining day,
Or look on thine: we could not stall together
In the whole world. But yet let me lament,
With tears as sovereign as the blood of hearts,
That thou, my brother, my competitor
In top of all design, my mate in empire,
Friend and companion in the front of war,
The arm of mine own body, and the heart
Where mine his thoughts did kindle, that our stars
Unreconcilable should divide
Our equalness to this.—Hear me, good friends,—
But I will tell you at some meeter season:

Enter a Messenger.

The business of this man looks out of him;
We'll hear him what he says.—Whence are you?

Mess. A poor Egyptian yet⁸. The queen my mistress,
Confin'd in all she has, her monument,
Of thy intents desires instruction,
That she preparedly may frame herself
To the way she's forc'd to.

Cæs. Bid her have good heart:
She soon shall know of us, by some of our's,
How honourable and how kindly we
Determine for her; for Cæsar cannot live⁹

⁷ ————— His taints and honours

WEIGH'D equal with him.] *i. e.* Were equally balanced: it is *waged* in the folio, 1623, and *way* in the folio, 1632. "Weighed" is a MS. correction in our corr. fo. 1632, and there can surely be no doubt about the fitness of it.

⁸ A poor Egyptian yet.] Meaning not yet a subject of Rome—still an Egyptian under Queen Cleopatra.

⁹ — for Cæsar cannot LIVE] So the sense requires us to read; but the old folios all have *leave*, which was altered to "live" by Southern, in his copy of the

To be ungentle.

Mess. So the gods preserve thee!

[*Exit.*

Cæs. Come hither, Proculeius. Go, and say,
We purpose her no shame: give her what comforts
The quality of her passion shall require,
Lest in her greatness by some mortal stroke
She do defeat us; for her life in Rome
Would be eternal in our triumph. Go,
And with your speediest bring us what she says,
And how you find of her.

Pro. Cæsar, I shall.

[*Exit PROCULEIUS.*

Cæs. Gallus, go you along.—Where's Dolabella,
To second Proculeius?

[*Exit GALLUS.*

All. Dolabella!

Cæs. Let him alone, for I remember now
How he's employed: he shall in time be ready.
Go with me to my tent, where you shall see
How hardly I was drawn into this war,
How calm and gentle I proceeded still
In all my writings. Go with me, and see
What I can show in this.

[*Exeunt.*

SCENE II.

Alexandria. A Room in the Monument¹.

Enter CLEOPATRA, CHARMIAN, and IRAS.

Cleo. My desolation does begin to make
A better life. 'Tis paltry to be Cæsar:
Not being fortune, he's but fortune's knave,
A minister of her will; and it is great
To do that thing that ends all other deeds,
Which shackles accidents, and bolts up change;

fourth folio: he anticipated Pope in a change, which, if not made, would directly contradict the poet's meaning. In this play, p. 141, we have had "leave" misprinted *love*.

¹ A Room in the Monument.] As in a former scene of the last Act (p. 231), we must suppose Cleopatra and her two attendants in the monument above, at the back of the stage.

Which sleeps, and never palates more the dug,
The beggar's nurse and Cæsar's².

*Enter, to the gates of the monument, PROCULEIUS, GALLUS, and
Soldiers.*

Pro. Cæsar sends greeting to the queen of Egypt;
And bids thee study on what fair demands
Thou mean'st to have him grant thee.

Cleo.

What's thy name?

Pro. My name is Proculeius.

Cleo.

Antony

Did tell me of you, bade me trust you; but
I do not greatly care to be deceiv'd,
That have no use for trusting. If your master
Would have a queen his beggar, you must tell him,
That majesty, to keep decorum, must
No less beg than a kingdom: if he please
To give me conquer'd Egypt for my son,
He gives me so much of mine own, as I
Will kneel to him with thanks.

Pro.

Be of good cheer;

You are fallen into a princely hand; fear nothing.
Make your full reference freely to my lord,
Who is so full of grace, that it flows over
On all that need. Let me report to him
Your sweet dependency, and you shall find
A conqueror, that will pray in aid for kindness,
Where he for grace is kneel'd to.

Cleo.

Pray you, tell him

I am his fortune's vassal, and I send him
The greatness he has got. I hourly learn
A doctrine of obedience, and would gladly
Look him i' the face.

Pro.

This I'll report, dear lady.

² Which sleeps, and never palates more the DUG,

The beggar's nurse and Cæsar's.] This is an admirable, though merely literal emendation in the corr. fo. 1632: the word in the folio, 1623, is *dung* for "dug;" but Cleopatra is contemplating the nourishment derived from the bosom of the earth—"the beggar's nurse and Cæsar's," and not *dung*, which, however, has been tortured into a meaning. Some who have contended for *dung* have missed the best support for their notion in the words "our *dungy* earth," in A. i. sc. 1 of this tragedy. What Cleopatra says is, that self-destruction prevents all change, and no longer requires, or "palates" the "dug," which affords nutriment to all mankind, whether high or low.

Have comfort; for, I know, your plight is pitied
Of him that caus'd it.

Gal. You see how easily she may be surpris'd.

[*PROCULEIUS, and two of the Guard, ascend the monument by a ladder, and come behind CLEOPATRA. Some of the Guard unbar and open the gates*³.

Guard her till Cæsar come⁴.

[*To PROCULEIUS and the Guard. Exit GALLUS.*

Iras. Royal queen!

Char. Oh Cleopatra! thou art taken, queen!—

Cleo. Quick, quick, good hands. [*Drawing a dagger.*

Pro. Hold, worthy lady, hold!

[*Seizing and disarming her.*

Do not yourself such wrong, who are in this
Reliev'd, but not betray'd.

Cleo. What, of death, too,
That rids our dogs of languish?

Pro. Cleopatra,
Do not abuse my master's bounty, by
Th' undoing of yourself: let the world see
His nobleness well acted, which your death
Will never let come forth.

Cleo. Where art thou, death?
Come hither, come! come, come, and take a queen
Worth many babes and beggars!

Pro. Oh, temperance, lady!

Cleo. Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be accessary,
I'll not sleep neither⁵. This mortal house I'll ruin,
Do Cæsar what he can. Know, sir, that I

³ Some of the Guard unbar and open the gates.] This necessary stage-direction is wanting in the old copies. Malone formed one from Plutarch, with more particularity than seems required to explain the situation.

⁴ Guard her till Cæsar come.] In the folio, 1623, this speech is given to Proculeius, and the editor of the folio, 1632, (not Rowe, nor Pope, as stated by Theobald, and repeated by others,) perceiving that that must be an error, transferred it, by another blunder, to Charmian. It probably belongs to Gallus, to whom it was assigned by Malone.

⁵ If idle talk will once be ACCESSARY,
I'll not sleep neither.] The mere change of *necessary* to "accessary," the word substituted in the corr. fo. 1632, renders all speculation upon this disputed passage needless. Cleopatra expresses her determination to die by starvation, rather than live in bondage, and she adds that she will hasten her death by perpetual watchfulness, if "idle talk" will contribute to it, or be "accessary" to it. The mistake was *necessary* for "accessary."

Will not wait pinion'd at your master's court,
 Nor once be chastis'd with the sober eye
 Of dull Octavia. Shall they hoist me up,
 And show me to the shouting varletry
 Of censuring Rome? Rather a ditch in Egypt
 Be gentle grave to me! rather on Nilus' mud
 Lay me stark nak'd, and let the water flies
 Blow me into abhorring! rather make
 My country's high pyramides my gibbet,
 And hang me up in chains!

Pro. You do extend
 These thoughts of horror farther, than you shall
 Find cause in Cæsar.

Enter DOLABELLA.

Dol. Proculeius,
 What thou hast done thy master Cæsar knows,
 And he hath sent for thee: for the queen,
 I'll take her to my guard.

Pro. So, Dolabella,
 It shall content me best: be gentle to her.—
 To Cæsar I will speak what you shall please,
 [To CLEOPATRA:
 If you'll employ me to him.

Cleo. Say, I would die.

[*Exeunt PROCULEIUS, and Soldiers.*

Dol. Most noble empress, you have heard of me?

Cleo. I cannot tell.

Dol. Assuredly, you know me.

Cleo. No matter, sir, what I have heard, or known.
 You laugh, when boys, or women, tell their dreams;
 Is't not your trick?

Dol. I understand not, madam.

Cleo. I dream'd, there was an emperor Antony:
 Oh, such another sleep, that I might see
 But such another man!

Dol. If it might please you,—

Cleo. His face was as the heavens; and therein stuck
 A sun and moon, which kept their course, and lighted
 The little O, the earth⁶.

⁶ The little O, the earth.] This is substantially Theobald's amendment, the folios reading, "The little o' th' earth" (which Rowe continued), and he altering

Dol. Most sovereign creature,—

Cleo. His legs bestrid the ocean; his rear'd arm
Crested the world; his voice was propertyed
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty,
There was no winter in't; an autumn 'twas,⁷
That grew the more by reaping: his delights
Were dolphin-like; they show'd his back above
The element they liv'd in: in his livery
Walk'd crowns, and crownets; realms and islands were
As plates dropp'd from his pocket⁸.

Dol. Cleopatra,—

Cleo. Think you, there was, or might be, such a man
As this I dream'd of?

Dol. Gentle madam, no.

Cleo. You lie, up to the hearing of the gods:
But, if there be, or ever were one such,
It's past the size of dreaming: nature wants stuff
To vie strange forms with fancy⁹; yet, to imagine
An Antony, were nature's piece 'gainst fancy,
Condemning shadows quite.

Dol. Hear me, good madam.

Your loss is as yourself, great; and you bear it
As answering to the weight: would I might never
O'ertake pursu'd success, but I do feel,
By the rebound of your's, a grief that smites
My very heart at root¹.

it to "The little O o' th' earth." There seems no necessity to add to the text, especially as "The little o' th' earth" might, after all, be the true reading.

⁷ — an AUTUMN 'twas,] "An *Anthony* 'twas" in the old copies: our text is one of Theobald's happy emendations. The error, doubtless, arose from "autumn" having been written with a capital letter.

⁸ As PLATES dropp'd from his pocket.] *Plate* was the term in use for silver money, *plata* being the Spanish word for it, which about this date seems to have been introduced into English.

⁹ To VIE strange forms with fancy;] To "vie" (as we have explained in Vol. ii. pp. 479. 481) was a gaming term, signifying to *stake* or *challenge*.

¹ — a grief that SMITES

My very heart at root.] "Smites" is printed *suites* in the folio, 1623, and the commentators have supposed that it was an error of the press for *shoots*; but surely, as the late Mr. Barron Field observed, it is much more likely to have been a misprint for "smites," which only varies in a single letter. The expression is then more natural, and it avoids the clash of *shoots* and "root." *Suites* is altered to "smites" in the corr. fo. 1632. We printed "smites" in our first edition, and Mr. Singer adopts it from thence, but without stating where he found it.

Cleo. I thank you, sir.
Know you, what Cæsar means to do with me?

Dol. I am loath to tell you what I would you knew.

Cleo. Nay, pray you, sir,—

Dol. Though he be honourable,—

Cleo. He'll lead me, then, in triumph?

Dol. Madam, he will; I know't.

Within. Make way there!—Cæsar!

Enter CÆSAR, GALLUS, PROCULEIUS, MECÆNAS, SELEUCUS, and Attendants.

Cæs. Which is the queen of Egypt?

Dol. It is the emperor, madam. [*CLEOPATRA kneels.*

Cæs. Arise; you shall not kneel.

I pray you, rise; rise, Egypt. [*Raising her.*

Cleo. Sir, the gods

Will have it thus: my master and my lord

I must obey.

Cæs. Take to you no hard thoughts:
The record of what injuries you did us,
Though written in our flesh, we shall remember
As things but done by chance.

Cleo. Sole sir o' the world,
I cannot project mine own cause so well
To make it clear; but do confess I have
Been laden with like frailties, which before
Have often sham'd our sex.

Cæs. Cleopatra, know,
We will extenuate rather than enforce.
If you apply yourself to our intents,
(Which towards you are most gentle) you shall find
A benefit in this change; but if you seek
To lay on me a cruelty, by taking
Antony's course, you shall bereave yourself
Of my good purposes, and put your children
To that destruction which I'll guard them from,
If thereon you rely. I'll take my leave.

Cleo. And may through all the world: 'tis your's; and we,
Your scutcheons and your signs of conquest, shall
Hang in what place you please. Here, my good lord.

Cæs. You shall advise me in all for Cleopatra.

Cleo. This is the brief of money, plate, and jewels,
I am possess'd of: 'tis exactly valued;

Not petty things admitted.—Where's Seleucus?

Sel. Here, madam.

Cleo. This is my treasurer: let him speak, my lord,
Upon his peril, that I have reserv'd
To myself nothing.—Speak the truth, Seleucus.

Sel. Madam,

I had rather seal my lips², than to my peril
Speak that which is not.

Cleo. What have I kept back?

Sel. Enough to purchase what you have made known.

Cæs. Nay, blush not, Cleopatra; I approve
Your wisdom in the deed.

Cleo. See, Cæsar! Oh, behold,

How pomp is follow'd! mine will now be your's,
And, should we shift estates, your's would be mine.
The ingratitude of this Seleucus does
Even make me wild.—Oh slave, of no more trust
Than love that's hir'd!—What! goest thou back? thou shalt
Go back, I warrant thee; but I'll catch thine eyes,
Though they had wings. Slave, soul-less villain, dog!
Oh, rarely base!

Cæs. Good queen, let us entreat you.

Cleo. Oh Cæsar! what a wounding shame is this;
That thou, vouchsafing here to visit me,
Doing the honour of thy lordliness
To one so meek, that mine own servant should
Parcel the sum of my disgraces by
Addition of his envy! Say, good Cæsar,
That I some lady-trifles have reserv'd
Immoment toys, things of such dignity
As we greet modern friends³ withal; and say,
Some nobler token I have kept apart
For Livia, and Octavia, to induce
Their mediation, must I be unfolded
With one that I have bred⁴? Ye gods! it smites me⁵

² I had rather SEAL my lips,] This again is one of the cases in which the commentators have understood an allusion to *seeling* the eyes of a hawk; but the common expression of *sealing* the lips requires no such explanation.

³ — MODERN friends] *i. e.* Common friends, a use of the word of which we have had repeated examples. See Vol. v. p. 159, where other earlier instances are pointed out.

⁴ WITH one that I have bred?] We should now say, "*By* one," &c.: another proof of licence in the old use of prepositions.

⁵ YE gods! it smites me] Another instance of old misprinting, *The* for "*Ye*,"

Beneath the fall I have.—Pr'ythee, go hence;

[To SELEUCUS.

Or I shall show the cinders of my spirits
Through th' ashes of mischance⁶. Wert thou a man,
Thou wouldst have mercy on me.

Cæs.

Forbear, Seleucus.

[Exit SELEUCUS.

Cleo. Be it known, that we, the greatest, are misthought
For things that others do; and when we fall,
We answer others' merits in our name,
Are therefore to be pitied.

Cæs.

Cleopatra,

Not what you have reserv'd, nor what acknowledg'd,
Put we i' the roll of conquest: still be it your's,
Bestow it at your pleasure; and believe,
Cæsar's no merchant, to make prize with you
Of things that merchants sold. Therefore be cheer'd;
Make not your thoughts your prisons: no, dear queen;
For we intend so to dispose you, as
Yourself shall give us counsel. Feed, and sleep:
Our care and pity is so much upon you,
That we remain your friend; and so, adieu.

Cleo. My master, and my lord!

Cæs.

Not so. Adieu.

[Flourish. Exeunt CÆSAR, and his train.

Cleo. He words me, girls, he words me, that I should not
Be noble to myself: but hark thee, Charmian.

[Whispers CHARMIAN.

Iras. Finish, good lady; the bright day is done,
And we are for the dark.

Cleo.

Hie thee again:

I have spoken already, and it is provided;
Go, put it to the haste.

Char.

Madam, I will.

owing to the mistake of the abbreviation *y^e*: we derive the change from the corr. fo. 1632, from whence if Mr. Singer procured it, he observes silence upon the point: it is not one of the emendations he claims for his own corrected second folio, but for himself. See the same mistake, in "Coriolanus," A. i. sc. 6, Vol. iv. p. 620, in "King Lear," A. i. sc. 1, Vol. v. p. 620, &c.

⁶ Through th' ashes of MISCHANCE.] So the corr. fo. 1632, for "the ashes of *my chance*" of the old copies. There cannot be a doubt about the fitness of the change, and the misprint explains itself.

Re-enter DOLABELLA.

Dol. Where is the queen?

Char. Behold, sir. [*Exit* CHARMIAN.

Cleo. Dolabella?

Dol. Madam, as thereto sworn by your command,
Which my love makes religion to obey,
I tell you this: Cæsar through Syria
Intends his journey, and within three days
You, with your children, will he send before.
Make your best use of this; I have perform'd
Your pleasure, and my promise.

Cleo. Dolabella,
I shall remain your debtor.

Dol. I your servant.
Adieu, good queen: I must attend on Cæsar.

Cleo. Farewell, and thanks. [*Exit* DOLABELLA.] Now, Iras,
what think'st thou?

Thou, an Egyptian puppet, shalt be shown
In Rome, as well as I: mechanic slaves,
With greasy aprons, rules, and hammers, shall
Uplift us to the view: in their thick breaths,
Rank of gross diet, shall we be enclouded,
And forc'd to drink their vapour.

Iras. The gods forbid!

Cleo. Nay, 'tis most certain, Iras. Saucy lictors
Will catch at us, like strumpets; and scald rhymers
Ballad us out o' tune: the quick comedians
Extemporally will stage us, and present
Our Alexandrian revels: Antony
Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy my greatness⁷
I' the posture of a whore.

Iras. Oh, the good gods!

Cleo. Nay, that is certain.

Iras. I'll never see it; for, I am sure, my nails
Are stronger than mine eyes.

⁷ Some SQUEAKING Cleopatra boy my greatness] It may be worth noting that *squeaking* of the folio, 1623, became "speaking" in the folio, 1632, but *squeaking* is restored by the old annotator on that edition. In "Othello," A. iii. sc. 1 (this Vol. p. 59), the same error of *speak* for "squeak" seems committed in all the old copies. In the instance before us, *speaking* went through all the folios after that of 1632, and it remained unchanged even by Rowe.

Cleo. Why, that's the way
To fool their preparation, and to conquer
Their most absurd intents⁸.—Now, Charmian?—

Re-enter CHARMIAN.

Show me, my women, like a queen:—go fetch
My best attires;—I am again for Cydnus,
To meet Mark Antony.—Sirrah, Iras, go⁹.—
Now, noble Charmian, we'll dispatch indeed;
And, when thou hast done this chare, I'll give thee leave
To play till dooms-day. Bring our crown and all.—
Wherefore's this noise? [*Exit IRAS. A noise within.*]

Enter one of the Guard.

Guard. Here is a rural fellow,
That will not be denied your highness' presence:
He brings you figs.

Cleo. Let him come in.—What poor an instrument
[*Exit Guard.*]

May do a noble deed! he brings me liberty.
My resolution's plac'd, and I have nothing
Of woman in me: now from head to foot
I am marble-constant; now, the fleeting moon
No planet is of mine.

Re-enter Guard, with a Clown bringing in a basket.

Guard. This is the man.

Cleo. Avoid, and leave him.— [*Exit Guard.*]
Hast thou the pretty worm of Nilus there,
That kills and pains not?

Clown. Truly I have him; but I would not be the party
that should desire you to touch him, for his biting is im-
mortal: those that do die of it do seldom or never recover.

Cleo. Remember'st thou any that have died on't?

⁸ Their most ABSURD intents.] Cleopatra may mean to laugh at the futile intents of the Romans: Theobald altered the text to "*assur'd* intents," and so it is amended in the corr. fo. 1632; but still we do not consider the change at all imperative, and do not make it.

⁹ SIRRAH, Iras, go.] In Vol. iii. p. 330, we have seen "*sirrah*" used otherwise than derogatorily: here we find it also applied to a woman, but of course as a mere expletive. Steevens produced an instance from Arthur Hall's translation of Homer, where Hector addresses the "*maids*" of Andromache as *Sirs*, and it would be easy to multiply proofs of the application of "*sirrah*" to women.

Clown. Very many, men and women too. I heard of one of them no longer than yesterday; a very honest woman, but something given to lie, as a woman should not do but in the way of honesty, how she died of the biting of it, what pain she felt.—Truly, she makes a very good report o' the worm; but he that will believe all that they say, shall never be saved by half that they do. But this is most fallible, the worm's an odd worm¹.

Cleo. Get thee hence: farewell.

Clown. I wish you all joy of the worm.

Cleo. Farewell.

[*Clown sets down the basket.*]

Clown. You must think this, look you, that the worm will do his kind.

Cleo. Ay, ay; farewell.

Clown. Look you, the worm is not to be trusted but in the keeping of wise people; for, indeed, there is no goodness in the worm.

Cleo. Take thou no care: it shall be heeded.

Clown. Very good. Give it nothing, I pray you, for it is not worth the feeding.

Cleo. Will it eat me?

Clown. You must not think I am so simple, but I know the devil himself will not eat a woman: I know, that a woman is a dish for the gods, if the devil dress her not; but, truly, these same whoreson devils do the gods great harm in their women, for in every ten that they make, the devils mar five².

Cleo. Well, get thee gone: farewell.

Clown. Yes, forsooth; I wish you joy of the worm. [*Exit.*]

Re-enter IRAS, with a robe, crown, &c.

Cleo. Give me my robe, put on my crown; I have Immortal longings in me. Now, no more
The juice of Egypt's grape shall moist this lip.—
Yare, yare, good Iras³; quick.—Methinks, I hear
Antony call: I see him rouse himself

¹ — the worm's an odd worm.] "The worm's an *adder* worm" in the corr. fo. 1632, but we do not venture to introduce the change, not being convinced that the Clown may not mean that the adder is a strange or uncommon worm. Still, the emendation is plausible, and *adder* was then pronounced like "odder."

² — the devils mar FIVE.] So the old impressions, for "the devils mar *nine*" of the corr. fo. 1632: the satire is broader in the emendation.

³ YARE, YARE, good Iras;] We have already had "yare," *i. e.* nimble, dexterous, in this play, A. iii. sc. 5, and it here requires no farther explanation.

To praise my noble act ; I hear him mock
 The luck of Cæsar, which the gods give men
 To excuse their after wrath. Husband, I come :
 Now to that name my courage prove my title !
 I am fire, and air ; my other elements
 I give to baser life.—So,—have you done ?
 Come then, and take the last warmth of my lips.
 Farewell, kind Charmian :—Iras, long farewell.

[*Kisses them.* IRAS *falls and dies.*

Have I the aspick in my lips ? Dost fall ?
 If thou and nature can so gently part,
 The stroke of death is as a lover's pinch,
 Which hurts, and is desir'd. Dost thou lie still ?
 If thus thou vanishest, thou tell'st the world
 It is not worth leave-taking.

Char. Dissolve, thick cloud, and rain, that I may say,
 The gods themselves do weep.

Cleo. This proves me base :
 If she first meet the curled Antony⁴,
 He'll make demand of her, and spend that kiss,
 Which is my heaven to have.—Come, thou mortal wretch,
 [To the asp which she applies to her breast.
 With thy sharp teeth this knot intricate⁵
 Of life at once untie : poor venomous fool,
 Be angry, and dispatch. Oh ! couldst thou speak,
 That I might hear thee call great Cæsar ass
 Unpolicied !

Char. Oh eastern star !

Cleo. Peace, peace !
 Dost thou not see my baby at my breast,
 That sucks the nurse asleep ?

Char. Oh, break ! oh, break !

Cleo. As sweet as balm, as soft as air, as gentle.—

⁴ If she first meet the curled Antony,] The folio, 1632, here corrupts the text of the folio, 1623, by printing

“ If she proves the curled Antony,”

which Rowe, without consulting the original edition, gave

“ If she *approve* the curled Antony.”

The old annotator on the folio, 1632, in his margin, first altered the line to

“ If she first *should* meet the curled Antony ;”

but he subsequently erased “ should,” and left the passage precisely as it stands in the folio, 1623.

⁵ — this knot INTRINSICATE] For *intricate*. In “ King Lear,” A. ii. sc. 2, Vol. v. p. 654, we have seen the word “ *inrinse*” employed in the same way.

Oh Antony!—Nay, I will take thee too.—

What should I stay⁶—

[*Applying another asp to her arm.*

[*Falls on a bed and dies.*

Char. In this wild world⁷?—So, fare thee well.—
Now boast thee, death, in thy possession lies
A lass unparallel'd.—Downy windows, close;
And golden Phœbus never be beheld
Of eyes again so royal! Your crown's awry⁸;
I'll mend it, and then play⁹—

Enter the Guard, rushing in.

1 *Guard.* Where is the queen?

Char.

Speak softly; wake her not.

1 *Guard.* Cæsar hath sent—

Char.

Too slow a messenger.—

[*Applies the asp to herself.*

Oh, come! apace; dispatch: I partly feel thee.

1 *Guard.* Approach, ho! All's not well: Cæsar's beguil'd.

2 *Guard.* There's Dolabella sent from Cæsar: call him.

1 *Guard.* What work is here?—Charmian, is this well done?

Char. It is well done, and fitting for a princess

⁶ WHAT should I stay—] In the corr. fo. 1632 this imperfect line is thus given: "*Why* should I stay—." This may have been correct, or the mode in which Cleopatra's last words were, at one time, recited, but we do not feel authorised on this account to vary from what has come down to us in print.

⁷ In this WILD world?] The epithet is "wild" in all the early editions, and there is not the slightest pretext for altering it to the common-place phrase, "In this vile world," as has been done under the supposition that *vile* having been of old often misprinted *vilde* (a form to which the Rev. Mr. Dyce strangely adheres), it was in this place mistaken for "wild." Charmian might well call the world "wild," desert, and savage, after the deaths of Antony, Cleopatra, and others whom she loved. This passage is another proof how the corruption of *vild*, where *vile* was intended, makes confusion in the heads of editors, as well as in the texts of dramatists: if *vile* had not sometimes been misprinted *vild*, nobody would have thought of amending "wild world" to "*vile* world." If any change were made, we should prefer here *wide* to *vile*; but in truth it is an offence against all just rules of criticism to attempt an emendation where none is required. Rowe properly retained "wild world."

⁸ Your crown's AWRY;] So Pope, correcting *away* of the folios, by the narrative in North's Plutarch (p. 1009), which Daniel also here followed in his tragedy of "*Cleopatra*," 1594:—

"And, senseless, in her sinking downe she wryes
The diadem, which on her head she wore."

⁹ — and then play—] Charmian is interrupted by the sudden arrival of the Guard, and, like Cleopatra, does not finish her sentence, as is indicated in the old copies by a line.

Descended of so many royal kings¹⁰.

Ah, soldier!

[CHARMIAN *dies*.

Enter DOLABELLA.

Dol. How goes it here?

2 *Guard.*

All dead.

Dol.

Cæsar, thy thoughts

Touch their effects in this: thyself art coming
To see perform'd the dreaded act, which thou
So sought'st to hinder.

Within. A way there! a way for Cæsar!

Enter CÆSAR, and all his train.

Dol. Oh, sir! you are too sure an augurer:
That you did fear, is done.

Cæs.

Bravest at the last:

She levell'd at our purposes, and, being royal,
Took her own way.—The manner of their deaths?
I do not see them bleed.

Dol.

Who was last with them?

1 *Guard.* A simple countryman, that brought her figs:
This was his basket.

Cæs.

Poison'd, then.

1 *Guard.*

Oh Cæsar!

This Charmian liv'd but now; she stood, and spake.
I found her trimming up the diadem
On her dead mistress: tremblingly she stood,
And on the sudden dropp'd.

Cæs.

Oh noble weakness!--

If they had swallow'd poison, 'twould appear
By external swelling; but she looks like sleep,
As she would catch another Antony
In her strong toil of grace.

Dol.

Here, on her breast,

There is a vent of blood, and something blown¹:

¹⁰ Descended of so many royal kings.] Shakespeare thought he could not do better than use almost the very words he found in North's Plutarch:—"One of the souldiers, seeing her, angrily sayd unto her, is this well done Charmian? Verie well, sayd she againe, and meete for a Princess, descended from the race of so many noble kings. She sayd no more, but fell downe dead hard by the bed."—Edit. 1579, p. 1009.

¹ — and something BLOWN:] *i. e.* *Bollen* or *bolne*, meaning puffed or swelled. Richardson, under *Boll* (he has not "blown"), tells us that Wyckliffe translates

The like is on her arm.

1 *Guard*. This is an aspick's trail²; and these fig leaves
Have slime upon them, such as the aspick leaves
Upon the caves of Nile.

Cæs. Most probable,
That so she died; for her physician tells me,
She hath pursu'd conclusions infinite³
Of easy ways to die.—Take up her bed,
And bear her women from the monument.
She shall be buried by her Antony:
No grave upon the earth shall clip in it
A pair so famous. High events as these
Strike those that make them; and their story is
No less in pity, than his glory, which
Brought them to be lamented. Our army shall,
In solemn show, attend this funeral,
And then to Rome.—Come, Dolabella, see
High order in this great solemnity.

[*Exeunt.*]

inflationes, bolnyngs, which Sir Frederick Madden, in his "Glossary to the Wycliffite Versions of the Bible," explains by the word *swellings*. Respecting the use of *bollen*, *bol'n*, or *bolne* by Shakespeare, see "The Merchant of Venice," A. iv. sc. 1, Vol. ii. p. 324.

² This is an ASPICK'S trail;] So the folio, 1623; but the folio, 1632, misprints the words, "This an *aspects* trail," so as to make the sentence nonsense. We only refer to the blunder, in order to add that the old annotator on our fo. 1632 sets the matter right by inserting "is," and by amending *aspects* to "aspick's."

³ She hath pursu'd CONCLUSIONS infinite] Shakespeare often uses "conclusions" in the sense of *experiments*: in "Cymbeline," A. i. sc. 6, (this Vol. p. 274) the Queen tells Cornelius—

"That I did amplify my judgment in
Other conclusions."

It is not necessary to quote other instances, which only make it more evident, that when Cleopatra, on page 232, according to old and modern editions, talks of the "still *conclusion*" of Octavia, she ought to say, with the old corrector of the fo. 1632, "still condition." See also p. 241, where Cleopatra speaks of "the sober eye of dull Octavia."

CYMBELINE.

"The Tragedie of Cymbeline" was first printed in the folio of 1623, where it stands last in the division of "Tragedies," and occupies thirty-one pages; viz. from p. 369 to p. 399, misprinted p. 993. There is another error in the pagination, as p. 379 is marked p. 389. These numerical errors are corrected in the three later folios.

INTRODUCTION.

THE materials in Holinshed for the historical portion of "Cymbeline" are so imperfect and scanty, that a belief may be entertained that Shakespeare resorted to some other more fertile source, which the most diligent inquiries have yet failed to discover. The names of Cymbeline and of his sons, Guiderius and Arviragus, occur in the old Chronicle, and there we hear of the tribute demanded by the Roman emperor, but nothing is said of the stealing of the two young princes, nor of their residence with Belarius among the mountains, and final restoration to their father.

All that relates to Posthumus, Imogen, and Iachimo is merely fabulous, and some of the chief incidents of this part of the plot are to be found in French, Italian, and English. We will speak of them separately.

They had been employed for a dramatic purpose in France at an early date, in a Miracle-play, printed in 1839 by Messrs. Monmerqué and Michel, in their *Théâtre François au Moyen-âge*, from a manuscript in the Bibliothèque du Roi. In that piece, mixed up with many romantic circumstances, we find the wager on the chastity of the heroine, her flight in the disguise of a page, the proof of her innocence, and her ultimate recovery by her husband. There also we meet with two circumstances, introduced into Shakespeare's "Cymbeline," but not contained in any other version of the story with which we are acquainted: we allude to the boast of Berengier (the Iachimo of the French drama), that if he were allowed the opportunity of speaking to the heroine but twice, he should be able to accomplish his design: Iachimo (Act i. sc. 5) makes the same declaration. Again, in the French Miracle-play, Berengier takes exactly Shakespeare's mode of assailing the virtue of Imogen, by exciting her anger and jealousy by pretending that her husband, in Rome, had set her the example of infidelity. Incidents somewhat similar are narrated in the French romances of *La Violette*, and *Flöre et Jehanne*: in the latter the villain, being secretly admitted by an old woman into the bed-room of the heroine, has the means of ascertaining a particular mark upon her person while she is bathing.

A novel by Boccaccio has many corresponding features: it is the ninth of *Giornata II.*, and bears the following title: "Bernabo da Genova, da Ambrogiuolo ingannato, perde il suo, e comanda che la moglie innocente sia uccisa. Ella scampa, et in habito di

huomo serve il Soldano; ritrova l'ingannatore, e Bernabo conduce in Alessandria, dove lo'ngannatore punito, ripreso habito femminile col marito ricchi si tornano a Genova." This tale includes one circumstance, only found there and in Shakespeare's play: we allude to the mole which Iachimo saw on the breast of Imogen. The parties are all merchants in Boccaccio, excepting towards the close of his novel, where the Soldan is introduced: the villain, instead of being forgiven, is punished by being anointed with honey, and exposed in the sun to flies, wasps, and mosquitoes, which eat the flesh from his bones.

A modification of this production seems to have found its way into our language at the commencement of the seventeenth century. Steevens states that it was printed in 1603, and again in 1620, in a tract called "Westward for Smelts." If there be no error as to the date, the edition of 1603 has been lost, for no copy of that year now seems to exist in any public or private collection. Mr. Halliwell, in his reprint of the First Sketch of "The Merry Wives of Windsor," (for the Shakespeare Society) p. 135, has expressed his opinion that Steevens must have been mistaken, and that "Westward for Smelts" was never published until 1620: only one copy even of this impression is known¹; and if, in fact, it were not, as Steevens supposes, a reprint, of course Shakespeare could not have resorted to it: however, he might, without much difficulty, have gone to the original; or some version may then have been in existence, of which he availed himself, but which has not come down to our day. The incidents in "Westward for Smelts" are completely anglicised, and the scene is laid in this country in the reigns of Henry VI. and Edward IV. In the French and Italian versions, Iachimo (or the person answering to him) is conveyed to Imogen's chamber in a chest, but in "Westward for Smelts," where the tale is in other respects vulgarised, he conceals himself under the bed.

Some German critics, whose opinions are often entitled to the most respectful consideration, have supposed that "Cymbeline" was written in 1614 or 1615, not adverting to the circumstance that Shakespeare had then relinquished all connexion with the stage, and had retired from the metropolis. Malone thought that 1609 was the year which could be most probably fixed upon, and although we do not adopt his reasoning upon the point, we are strongly inclined to believe that this drama was not, at all events, written at an earlier period. Forman, the astrologer, was present when "Cymbeline" was acted, most likely, in 1610 or 1611, but he does not in his Diary insert the date when, nor the theatre

¹ Among Capell's books, which he gave to Trinity College, Cambridge, and which are there preserved with care proportionate to their value.

where, he saw it. His brief account of the plot, in his "Booke of Plaies and Notes thereof" (MS. Ashmol. No. 208), is in the following terms:—

"Remember, also, the story of Cymbeline, king of England in Lucius time: how Lucius came from Octavius Cæsar for tribute, and being denied, after sent Lucius with a great army of soldiers, who landed at Milford Haven, and after were vanquished by Cymbeline, and Lucius taken prisoner; and all by means of three outlaws, of the which two of them were the sons of Cymbeline, stolen from him when they were but two years old, by an old man whom Cymbeline banished; and he kept them as his own sons twenty years with him in a cave. And how one of them slew Cloten, that was the queen's son, going to Milford Haven to seek the love of Imogen, the king's daughter, whom he had banished also for loving his daughter.

"And how the Italian that came from her love conveyed himself into a chest, and said it was a chest of plate, sent from her love and others to be presented to the king. And in the deepest of the night, she being asleep, he opened the chest and came forth of it, and viewed her in her bed, and the marks of her body, and took away her bracelet, and after accused her of adultery to her love, &c. And in the end, how he came with the Romans into England, and was taken prisoner, and after revealed to Imogen, who had turned herself into man's apparel, and fled to meet her love at Milford Haven; and chanced to fall on the cave in the woods where her two brothers were: and how by eating a sleeping dram they thought she had been dead, and laid her in the woods, and the body of Cloten by her, in her love's apparel that he left behind him, and how she was found by Lucius," &c.

We have certainly no right to conclude that "Cymbeline" was a new piece when Forman witnessed the performance of it; but various critics have concurred in the opinion (which we ourselves entertain) that in style and versification it resembles "The Winter's Tale," and that the two dramas belong to about the same period of the poet's life. Forman saw "The Winter's Tale" on 17th May, 1611, and, perhaps, he saw "Cymbeline" at the Globe in the spring of the preceding year. However, upon this point, we have no evidence to guide us, beyond the mere mention of the play and its incidents in Forman's Diary. That it was acted at court at an early date is more than probable, but we are without any record of such an event until 1st January, 1633 (Vide Hist. of Engl. Dram. Poetry and the Stage, Vol. ii. p. 57); under which date Sir Henry Herbert, the Master of the Revels, registers that it was performed by the King's Players, and that it was "well liked by the King." The particular allusion in Act ii. sc. 4, to "proud Cleopatra" on the Cydnus, which "swell'd above his banks," might lead us to think that "Antony and Cleopatra" had preceded "Cymbeline."

It is the last of the "Tragedies" in the folio of 1623, and we have reason to suppose that it had not been printed at any earlier date. The divisions of acts and scenes are marked throughout.

DRAMATIS PERSONÆ¹.

CYMBELINE, King of Britain.

CLOTEN, Son to the Queen by a former Husband.

LEONATUS POSTHUMUS, Husband to Imogen.

BELARIUS, a banished Lord, disguised under the name of Morgan,

GUIDERIUS, { Sons to Cymbeline, disguised under the names of
ARVIRAGUS, { Polydore and Cadwal, supposed Sons to Belarius.

PHILARIO, Friend to Posthumus, }
IACHIMO, Friend to Philario, } Italians.

A French Gentleman, Friend to Philario.

CAIUS LUCIUS, General of the Roman Forces.

A Roman Captain.

Two British Captains.

PISANIO, Servant to Posthumus.

CORNELIUS, a Physician.

Two Gentlemen.

Two Jailors.

QUEEN, Wife to Cymbeline.

IMOGEN, Daughter to Cymbeline by a former Queen.

Helen, Woman to Imogen.

Lords, Ladies, Roman Senators, Tribunes, Apparitions, a Sooth-sayer, a Dutch Gentleman, a Spanish Gentleman, Musicians, Officers, Captains, Soldiers, Messengers, and other Attendants.

SCENE, sometimes in Britain, sometimes in Italy.

¹ A list of characters was first prefixed by Rowe.

CYMBELINE.

ACT I. SCENE I.

Britain. The Garden behind CYMBELINE's Palace.

Enter two Gentlemen.

1 *Gent.* You do not meet a man, but frowns: our bloods
No more obey the heavens, than our courtiers
Still seem as does the king¹.

2 *Gent.* But what's the matter?

1 *Gent.* His daughter, and the heir of's kingdom, whom
He purpos'd to his wife's sole son, (a widow
That late he married) hath referr'd herself
Unto a poor but worthy gentleman. She's wedded;
Her husband banish'd; she imprison'd: all
Is outward sorrow, though, I think, the king
Be touch'd at very heart.

2 *Gent.* None but the king?

1 *Gent.* He that hath lost her, too: so is the queen,
That most desir'd the match; but not a courtier,
Although they wear their faces to the bent
Of the king's looks, hath a heart that is not
Glad at the thing they scowl at.

¹ Still seem as does the KING.] All the commentators have stumbled at the threshold of this play: the difficulty has been occasioned by an apparent error in the folio, 1623 (repeated in the later folios), where "king" is printed *kings*: omit a single letter, as Tyrwhitt proposed, and as is done in the corr. fo. 1632, and the passage is then sufficiently perspicuous. Coleridge (*Lit. Rem.* Vol. ii. p. 126) conjectured that "courtiers" might be a misprint for *countenances*, but the measure would thereby be destroyed, and the meaning not much elucidated. Steevens quoted a passage from R. Greene's "Never too Late," 1590, which Mr. Singer copies, accidentally giving it the date of 1599: there was no such edition, and he besides omits a word of the text.

2 *Gent.*

And why so?

1 *Gent.* He that hath miss'd the princess is a thing
Too bad for bad report; and he that hath her,
(I mean, that married her,—alack, good man!—
And therefore banish'd) is a creature such
As, to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare. I do not think,
So fair an outward, and such stuff within,
Endows a man but he.

2 *Gent.*

You speak him far².

1 *Gent.* I do extend him, sir, within himself;
Crush him together, rather than unfold
His measure duly.

2 *Gent.*

What's his name, and birth?

1 *Gent.* I cannot delve him to the root. His father
Was call'd Sicilius, who did join his honour
Against the Romans with Cassibelan,
But had his titles by Tenantius, whom
He serv'd with glory and admir'd success;
So gain'd the sur-addition, Leonatus:
And had, besides this gentleman in question,
Two other sons, who, in the wars o' the time,
Died with their swords in hand; for which their father
(Then old and fond of issue³) took such sorrow,
That he quit being; and his gentle lady,
Big of this gentleman, our theme, deceas'd
As he was born. The king he takes the babe
To his protection; calls him Posthumus Leonatus;
Breeds him, and makes him of his bed-chamber,
Puts to him all the learnings that his time
Could make him the receiver of; which he took,
As we do air, fast as 'twas minister'd; and
In his spring became a harvest; liv'd in court,
(Which rare it is to do) most prais'd, most lov'd;
A sample to the youngest, to the more mature,

² You speak him FAR.] We might suspect that "far" is a misprint for *fair*; but as the sense of "far" is not only clear, but stronger than that afforded by *fair*, we of course adhere to the old reading. The 1 *Gent.* does more than speak Posthumus *fair*; he speaks him "far," or carries his praise to an extreme. The next speech confirms this explanation, if confirmation be needed.

³ (Then old and fond of issue)] "Fond of's issue," *i. e.* fond of *his* issue, is the altered reading in the corr. fo. 1632; but the change is needless.

A glass that feated them⁴; and to the graver,
 A child that guided dotards: to his mistress⁵,
 For whom he now is banish'd, her own price
 Proclaims how she esteem'd him and his virtue:
 By her election may be truly read
 What kind of man he is.

2 *Gent.* I honour him,
 Even out of your report. But, pray you, tell me,
 Is she sole child to the king?

1 *Gent.* His only child.
 He had two sons, (if this be worth your hearing,
 Mark it) the eldest of them at three years old,
 I' the swathing clothes the other, from their nursery
 Were stolen; and to this hour no guess in knowledge
 Which way they went.

2 *Gent.* How long is this ago?

1 *Gent.* Some twenty years.

2 *Gent.* That a king's children should be so convey'd⁶,
 So slackly guarded, and the search so slow,
 That could not trace them!

1 *Gent.* Howsoe'er 'tis strange,
 Or that the negligence may well be laugh'd at,
 Yet is it true, sir.

2 *Gent.* I do well believe you.

1 *Gent.* We must forbear. Here comes the gentleman⁷,
 The queen, and princess. [Exeunt.

⁴ A glass that FEATED them;] "Feat," according to Minsheu, is *fine, neat, brave*. Shakespeare makes a verb out of the adjective, but according to a quotation by Mr. Singer from Palsgrave, he was by no means the first to do so, for we there read, "I am well feted or shapen of my lymmes; *Je suis bien aligné*." The only example of the use of *feat* as a verb in Richardson's Dict., is this place in "Cymbeline:" the same is the case in Todd's Johnson, and we are therefore the more obliged to Mr. Singer.

⁵ — to his mistress,] This is amended to "*for his mistress*" in the corr. fo. 1632, but "*to his mistress*" has the same meaning as *for*, viz. "as to his mistress." "To" and *for* were often, of old, used almost indifferently.

⁶ THAT a king's children should be so convey'd.] The old corrector of the fo. 1632, perhaps to render the sense more clear, and in conformity with the recitation of the passage to which his ear may have been accustomed, gives the line thus:—

"*Strange! a king's children should be so convey'd,*" &c.

The emendation receives some countenance from the next speech, which begins, "*Howsoe'er 'tis strange,*" &c., as if the 1 *Gent.* had repeated the word just spoken by the person with whom he was conversing.

⁷ Here comes the GENTLEMAN,] In Malone's Shakespeare by Boswell, the word "gentleman," equally necessary to the sense and metre, is omitted.

SCENE II.⁸

The Same.

Enter the Queen, POSTHUMUS, and IMOGEN.

Queen. No, be assur'd, you shall not find me, daughter,
 After the slander of most step-mothers,
 Evil-ey'd unto you: you are my prisoner, but
 Your jailer shall deliver you the keys
 That lock up your restraint. For you, Posthumus,
 So soon as I can win th' offended king,
 I will be known your advocate: marry, yet
 The fire of rage is in him; and 'twere good,
 You lean'd unto his sentence, with what patience
 Your wisdom may inform you.

Post. Please your highness,
 I will from hence to-day.

Queen. You know the peril.
 I'll fetch a turn about the garden, pitying
 The pangs of barr'd affections, though the king
 Hath charg'd you should not speak together. [*Exit Queen.*]

Imo. Oh dissembling courtesy!⁹ How fine this tyrant
 Can tickle where she wounds!—My dearest husband,
 I something fear my father's wrath; but nothing
 (Always reserv'd my holy duty) what
 His rage can do on me. You must be gone;
 And I shall here abide the hourly shot
 Of angry eyes; not comforted to live,
 But that there is this jewel in the world,
 That I may see again.

Post. My queen! my mistress!
 Oh, lady! weep no more, lest I give cause
 To be suspected of more tenderness

⁸ Scene II.] Marked as a new scene in the old, as well as in modern impressions; but there is evidently no change of place, which on the English stage was usually necessary in order to constitute such a division of the dialogue.

⁹ Oh dissembling courtesy!] The Rev. Mr. Dyce occupies nearly a page of his "Remarks" (p. 251) in showing that the interjection "Oh" ought to be placed in a line by itself. All we need say is, that in verse, often so intentionally irregular as that of Shakespeare, we do not see the necessity for it.

Than doth become a man. I will remain
 The loyal'st husband that did e'er plight troth :
 My residence in Rome at one Philario's ;
 Who to my father was a friend, to me
 Known but by letter. Thither write, my queen,
 And with mine eyes I'll drink the words you send,
 Though ink be made of gall.

Re-enter QUEEN.

Queen. Be brief, I pray you :
 If the king come, I shall incur I know not
 How much of his displeasure. [*Aside.*] Yet I'll move him
 To walk this way. I never do him wrong,
 But he does buy my injuries to be friends,
 Pays dear for my offences. [*Exit.*

Post. Should we be taking leave
 As long a term as yet we have to live,
 The loathness to depart would grow. Adieu !

Imo. Nay, stay a little :
 Were you but riding forth to air yourself,
 Such parting were too petty. Look here, love :
 This diamond was my mother's ; take it, heart ;
 But keep it till you woo another wife,
 When Imogen is dead.

Post. How ! how ! another ?—
 You gentle gods, give me but this I have,
 And seal up my embracements from a next¹
 With bonds of death !—Remain, remain thou here,
 [*Putting on the ring.*

While sense can keep it on. And sweetest, fairest,
 As I my poor self did exchange for you,
 To your so infinite loss, so in our trifles
 I still win of you : for my sake, wear this :
 It is a manacle of love ; I'll place it
 Upon this fairest prisoner. [*Putting a bracelet on her arm.*

Imo. Oh, the gods !
 When shall we see again ?

¹ And SEAL up my embracements from a next] The old copies have *sear* for "seal," which judicious emendation is made by Mr. Singer, and to him we are indebted for it. We adopt it, although *sear* is continued unaltered in the corr. fo. 1632 ; and we are glad to acknowledge the obligation.

Enter CYMBELINE and Lords.

Post. Alack! the king.

Cym. Thou basest thing, avoid! hence, from my sight!
If after this command thou fraught the court
With thy unworthiness, thou diest. Away!
Thou'rt poison to my blood.

Post. The gods protect you,
And bless the good remainders of the court!
I am gone. [*Exit.*

Imo. There cannot be a pinch in death
More sharp than this is.

Cym. Oh disloyal thing!
That shouldst repair my youth, thou heapest
A year's age on me².

Imo. I beseech you, sir,
Harm not yourself with your vexation:
I am senseless of your wrath; a touch more rare
Subdues all pangs, all fears.

Cym. Past grace? obedience?

Imo. Past hope, and in despair; that way, past grace.

Cym. That mightst have had the sole son of my queen.

Imo. Oh bless'd, that I might not! I chose an eagle,
And did avoid a puttock³.

Cym. Thou took'st a beggar; wouldst have made my throne
A seat for baseness⁴.

Imo. No! I rather added
A lustre to it.

Cym. Oh thou vile one⁵!

² That shouldst repair my youth, thou heapest

A year's age on me.] The first line is clearly defective, and Sir T. Hanmer would eke it out by the word *many* after "heapest," to which there seems little objection, excepting that there is nothing to prove that it proceeded from Shakespeare's pen. We prefer to leave the imperfection untouched (as indeed it is in the corr. fo. 1632), merely remarking upon it. Surely the sense of "repair" requires no illustration; but the commentators have by no means thought so.

³ And did avoid a puttock.] A "puttock" is a hawk of a degenerate and worthless breed.

⁴ A seat for baseness.] In the preceding line the corr. fo. 1632 alters "wouldst" to *would*; but *thou* seems understood, and not *who*.

⁵ Oh thou vile one!] No doubt this is the correct reading; but as, in the old copies, "vile" is here misspelt *vilde*, we almost wonder that the Rev. Mr. Dyce has not contended that Cymbeline's exclamation (considering the conduct and disposition of his daughter) ought to have been, "Oh thou *wild* one." The fact is, as we have before remarked, that the old misprinting of "vile" *vild*, which

Imo. Sir,
It is your fault that I have lov'd Posthumus.
You bred him as my play-fellow; and he is
A man worth any woman; overbuys me
Almost the sum he pays.

Cym. What! art thou mad?

Imo. Almost, sir: heaven restore me!—Would I were
A neat-herd's daughter, and my Leonatus
Our neighbour-shepherd's son!

Re-enter QUEEN.

Cym. Thou foolish thing!—
They were again together: you have done [To the Queen.
Not after our command. Away with her,
And pen her up.

Queen. Beseech your patience.—Peace!
Dear lady daughter, peace!—Sweet sovereign,
Leave us to ourselves; and make yourself some comfort
Out of your best advice.

Cym. Nay, let her languish
A drop of blood a day; and, being aged,
Die of this folly! [Exit.

Enter PISANIO.

Queen. Fie!—you must give way:
Here is your servant.—How now, sir? What news?

Pis. My lord your son drew on my master.

Queen. Ha!
No harm, I trust, is done?

Pis. There might have been,
But that my master rather play'd than fought,
And had no help of anger: they were parted
By gentlemen at hand.

Queen. I am very glad on't.

Imo. Your son's my father's friend; he takes his part.—
To draw upon an exile!—Oh brave sir!—

the Rev. Mr. Dyce has endeavoured to re-introduce, has been the source of much corruption in the language of our early dramatists. We have already seen that he has gone the length of arguing, on account of the frequency of this old blunder, that "wild world" (as the text of "Antony and Cleopatra" properly stands in nearly every edition from 1623 down to the time of Malone) ought to be the poor and trite expression, "vile world:" see this Vol. p. 250.

I would they were in Afric both together,
Myself by with a needle, that I might prick
The goer back.—Why came you from your master?

Pis. On his command. He would not suffer me
To bring him to the haven: left these notes
Of what commands I should be subject to,
When 't pleas'd you to employ me.

Queen. This hath been
Your faithful servant: I dare lay mine honour,
He will remain so.

Pis. I humbly thank your highness.

Queen. Pray, walk a while.

Imo. About some half hour hence,
Pray you, speak with me. You shall, at least,
Go see my lord aboard: for this time, leave me. [Exeunt.]

SCENE III.

A Public Place.

Enter CLOTEN, and two Lords.

1 Lord. Sir, I would advise you to shift a shirt: the violence of action hath made you reek as a sacrifice. Where air comes out, air comes in; there's none abroad so wholesome as that you vent.

Clo. If my shirt were bloody, then to shift it—Have I hurt him?

2 Lord. [*Aside.*] No, faith; not so much as his patience.

1 Lord. Hurt him? his body's a passable carcass, if he be not hurt: it is a thoroughfare for steel, if it be not hurt.

2 Lord. [*Aside.*] His steel was in debt; it went o' the backside the town.

Clo. The villain would not stand me.

2 Lord. [*Aside.*] No; but he fled forward still, toward your face.

1 Lord. Stand you! you have land enough of your own; but he added to your having, gave you some ground.

3 Lord. [*Aside.*] As many inches as you have oceans.—Puppies!

Clo. I would they had not come between us.

2 *Lord.* [*Aside.*] So would I, till you had measured how long a fool you were upon the ground.

Clo. And that she should love this fellow, and refuse me!

2 *Lord.* [*Aside.*] If it be a sin to make a true election, she is damned.

1 *Lord.* Sir, as I told you always, her beauty and her brain go not together: she's a good sign, but I have seen small reflection of her wit⁶.

2 *Lord.* [*Aside.*] She shines not upon fools, lest the reflection should hurt her⁷.

Clo. Come, I'll to my chamber. Would there had been some hurt done!

2 *Lord.* [*Aside.*] I wish not so: unless it had been the fall of an ass, which is no great hurt.

Clo. You'll go with us?

1 *Lord.* I'll attend your lordship.

Clo. Nay, come; let's go together.

2 *Lord.* Well, my lord.

[*Exeunt.*]

SCENE IV.

A Room in CYMBELINE's Palace.

Enter IMOGEN and PISANIO.

Imo. I would thou grew'st unto the shores o' the haven,
And question'dst every sail: if he should write,
And I not have it, 'twere a paper lost,
As offer'd mercy is. What was the last
That he spake to thee?

Pis. It was, his queen, his queen!

Imo. Then wav'd his handkerchief?

Pis. And kiss'd it, madam.

Imo. Senseless linen, happier therein than I!—
And that was all?

Pis. No, madam; for so long

⁶ — but I have seen small reflection of her wit.] To understand (says Steevens) the whole force of Shakespeare's idea, it should be remembered that anciently almost every sign had a motto, or some attempt at a witticism, underneath it.

⁷ She shines not upon fools, lest the reflection should hurt her.] "Reflection" is here used in a double sense—lest the reflection that she had shone upon fools might cause her annoyance.

As he could make me, with this eye or ear⁸,
Distinguish him from others, he did keep
The deck, with glove, or hat, or handkerchief,
Still waving, as the fits and stirs of's mind
Could best express how slow his soul sail'd on,
How swift his ship.

Imo. Thou shouldst have made him
As little as a crow, or less, ere left
To after-eye him.

Pis. Madam, so I did.

Imo. I would have broke mine eye-strings, crack'd them,
but

To look upon him, till the diminution
Of space had pointed him sharp as my needle;
Nay, follow'd him, till he had melted from
The smallness of a gnat to air; and then
Have turn'd mine eye, and wept.—But, good Pisanio,
When shall we hear from him?

Pis. Be assur'd, madam,
With his next vantage.

Imo. I did not take my leave of him, but had
Most pretty things to say: ere I could tell him,
How I would think on him, at certain hours,
Such thoughts, and such; or I could make him swear
The shes of Italy should not betray
Mine interest, and his honour; or have charg'd him,
At the sixth hour of morn, at noon, at midnight,
T' encounter me with orisons, for then
I am in heaven for him; or ere I could
Give him that parting kiss, which I had set
Betwixt two charming words⁹, comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing¹.

⁸ — with THIS eye or ear.] In the folios, "with *his* eye or ear;" but the eye or ear which was to distinguish Posthumus was that of Pisanio: it was, doubtless, a mere error of the press. Coleridge (Lit. Rem. Vol. ii. p. 127) recommends the substitution of *the* for *his* of the folio, but it seems more likely that the letter *t* had dropped out.

⁹ Betwixt two CHARMING words.] The old meaning of to "charm" was to *enchant*, and in this sense we suppose it to have been used by Imogen in this passage: she would have set the kiss "betwixt two charming words," in order, perhaps, to secure it from "the shes of Italy." The allusion to them is an admirable preparation for what succeeds in the play.

¹ SHAKES all our buds from GROWING.] Warburton substituted *shuts* for "shakes," and *blowing* for "growing," but without the slightest pretence. All

Enter a Lady.

The queen, madam,
Desires your highness' company.

Imo. Those things I bid you do, get them dispatch'd.—
I will attend the queen.

Pis. Madam, I shall. [*Exeunt.*]

SCENE V.

Rome. An Apartment in PHILARIO's House.

Enter PHILARIO, IACHIMO, a Frenchman, a Dutchman, and a Spaniard.

Iach. Believe it, sir, I have seen him in Britain: he was then of a crescent note; expected to prove so worthy, as since he hath been allowed the name of; but I could then have looked on him without the help of admiration, though the catalogue of his endowments had been tabled by his side, and I to peruse him by items.

Phi. You speak of him when he was less furnished, than now he is, with that which makes him, both without and within.

French. I have seen him in France: we had very many there could behold the sun with as firm eyes as he.

Iach. This matter of marrying his king's daughter, (wherein he must be weighed rather by her value, than his own) words him, I doubt not, a great deal from the matter.

French. And, then, his banishment.—

Iach. Ay, and the approbations of those, that weep this lamentable divorce under her colours, are wont wonderfully to extend him²; be it but to fortify her judgment, which else

the old copies agree; and Shakespeare has expressed the same thought, in nearly the same words, in his 18th Sonnet, cited by Steevens:—

“Rough winds do shake the darling buds of May.”

Farmer quoted some lines from “The Two Noble Kinsmen,” A. iii. sc. 1, in support of Warburton's changes, and Mr. Singer, re-quoting them without reference, commits Farmer's textual error: see Dyce's Beaumont and Fletcher, Vol. xi. p. 360. It is always dangerous to take a passage upon trust.

² — are wont wonderfully to extend him;] “Wont” is from the corr. fo. 1632, and some word of the kind is necessary. Other emendations by the same

an easy battery might lay flat, for taking a beggar without more quality³. But how comes it, he is to sojourn with you? How creeps acquaintance?

Phi. His father and I were soldiers together; to whom I have been often bound for no less than my life.—

Enter POSTHUMUS.

Here comes the Briton. Let him be so entertained amongst you, as suits with gentlemen of your knowing to a stranger of his quality.—I beseech you all, be better known to this gentleman, whom I commend to you, as a noble friend of mine: how worthy he is, I will leave to appear hereafter, rather than story him in his own hearing.

French. Sir, we have known together in Orleans.

Post. Since when I have been debtor to you for courtesies, which I will be ever to pay, and yet pay still.

French. Sir, you o'er-rate my poor kindness. I was glad I did atone⁴ my countryman and you: it had been pity, you should have been put together with so mortal a purpose, as then each bore, upon importance of so slight and trivial a nature⁵.

Post. By your pardon, sir, I was then a young traveller; rather shunned to go even with what I heard, than in my every action to be guided by others' experiences: but, upon my mended judgment, (if I not offend⁶ to say it is mended) my quarrel was not altogether slight.

French. Faith, yes, to be put to the arbitrement of swords; and by such two, that would, by all likelihood, have confounded one the other, or have fallen both.

Iach. Can we, with manners, ask what was the difference?

authority, are *approbations* for "approbation," and *and her dolours* for "under her colours." The last has been explained to mean "under her banner, or influence;" and although unsatisfactory, we still think it only expedient to give the proposed change in a note. *Approbations* for "approbation" seems also, like "wont," required. "To extend him" means to enlarge his merits.

³ — without MORE quality.] It is "less quality" in all the old copies, but "more" cannot be wrong, and perhaps the stumbling printer became confounded between "more" and *less*, and printed the latter for the former.

⁴ — I did ATONE] *i. e.* *Reconcile*. See various former instances in Vol. ii. p. 430, Vol. iii. p. 225, Vol. iv. p. 694, and Vol. v. p. 289.

⁵ — upon IMPORTANCE of so slight and trivial a nature.] "Importance" is here used (as in Vol. iii. p. 105) in the sense of *carrying away*—upon urgency, or provocation of so slight and trivial a nature.

⁶ — (if I NOT offend] The negative is deficient in the old copies: the corr. fo. 1632 puts it before the verb, instead of after it.

French. Safely, I think. 'Twas a contention in public, which may, without contradiction, suffer the report. It was much like an argument that fell out last night, where each of us fell in praise of our country mistresses; this gentleman at that time vouching, (and upon warrant of bloody affirmation) his to be more fair, virtuous, wise, chaste, constant, qualified, and less attemptable, than any the rarest of our ladies in France.

Iach. That lady is not now living; or this gentleman's opinion, by this, worn out.

Post. She holds her virtue still, and I my mind.

Iach. You must not so far prefer her 'fore our's of Italy.

Post. Being so far provoked, as I was in France, I would abate her nothing; though I profess myself her adorer, not her friend.

Iach. As fair, and as good, (a kind of hand-in-hand comparison) had been something too fair, and too good, for any lady in Britany. If she went before others I have seen, as that diamond of your's out-lustres many I have beheld, I could not but believe⁷ she excelled many; but I have not seen the most precious diamond that is, nor you the lady.

Post. I praised her as I rated her; so do I my stone.

Iach. What do you esteem it at?

Post. More than the world enjoys.

Iach. Either your unparagoned mistress is dead, or she's outprized by a trifle.

Post. You are mistaken: the one may be sold, or given; or if there were⁸ wealth enough for the purchase, or merit for the gift: the other is not a thing for sale, and only the gift of the gods.

Iach. Which the gods have given you?

Post. Which, by their graces, I will keep.

Iach. You may wear her in title your's; but, you know, strange fowl light upon neighbouring ponds. Your ring may be stolen, too: so, your brace of unprizeable estimations, the

⁷ — I could not BUT believe] The folios all read "I could not believe:" Warburton left out the negative, and Heath substituted *but* for "not." Malone's emendation, which is our text, seems preferable to any other.

⁸ — or if there were] So all the folios: "or" is here obviously to be taken in the sense of *either*,—"either if there were," &c. The use of "or" in this manner is scriptural, and it is also countenanced by some of our best writers of the time: modern editors unceremoniously omit "or." The old copies (which are very carelessly printed in this part of the play, most of the faults originating in the folio, 1623,) read *purchases* for "purchase."

one is but frail, and the other casual; a cunning thief, or a that way accomplished courtier, would hazard the winning both of first and last.

Post. Your Italy contains none so accomplished a courtier to convince the honour of my mistress⁹, if in the holding or loss of that you term her frail. I do nothing doubt, you have store of thieves; notwithstanding, I fear not my ring.

Phi. Let us leave here, gentlemen.

Post. Sir, with all my heart. This worthy signior, I thank him, makes no stranger of me; we are familiar at first.

Iach. With five times so much conversation, I should get ground of your fair mistress; make her go back, even to the yielding, had I admittance and opportunity to friend.

Post. No, no.

Iach. I dare thereupon pawn the moiety of my estate to your ring, which, in my opinion, o'ervalues it something, but I make my wager rather against your confidence, than her reputation; and, to bar your offence herein too, I durst attempt it against any lady in the world.

Post. You are a great deal abused in too bold a persuasion; and I doubt not you sustain¹ what you're worthy of by your attempt.

Iach. What's that?

Post. A repulse; though your attempt, as you call it, deserve more, a punishment too.

Phi. Gentlemen, enough of this; it came in too suddenly: let it die as it was born, and, I pray you, be better acquainted.

Iach. Would I had put my estate, and my neighbour's, on the approbation² of what I have spoke.

Post. What lady would you choose to assail?

Iach. Your's; whom in constancy, you think, stands so safe. I will lay you ten thousand ducats to your ring, that, commend me to the court where your lady is, with no more advantage than the opportunity of a second conference, and I

⁹ — to CONVINCE the honour of my mistress,] To "convince" here, as in various other places, means to *conquer* or *overcome*. See Vol. ii. p. 174; Vol. v. pp. 403. 445.

¹ — and I doubt not you sustain] It is "*you'll sustain*" in the corr. fo. 1632, but the alteration is, perhaps, not required.

² — on the APPROBATION] *i. e.* On the *proof*. See Vol. ii. p. 274; Vol. iii. pp. 38. 546. Near the opening of this scene we have had "approbation" in the ordinary sense of *approval*.

will bring from thence that honour of her's, which you imagine so reserved.

Post. I will wage against your gold, gold to it: my ring I hold dear as my finger; 'tis part of it.

Iach. You are afeard, and therein the wiser³. If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting. But I see, you have some religion in you, that you fear.

Post. This is but a custom in your tongue: you bear a graver purpose, I hope.

Iach. I am the master of my speeches; and would undergo what's spoken, I swear.

Post. Will you?—I shall but lend my diamond till your return. Let there be covenants drawn between us. My mistress exceeds in goodness the hugeness of your unworthy thinking. I dare you to this match: here's my ring.

Phi. I will have it no lay.

Iach. By the gods, it is one.—If I bring you no sufficient testimony, that I have enjoyed the dearest bodily part of your mistress, my ten thousand ducats are your's; so is your diamond too: if I come off, and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold are your's;—provided, I have your commendation, for my more free entertainment.

Post. I embrace these conditions; let us have articles betwixt us.—Only, thus far you shall answer: if you make your voyage upon her⁴, and give me directly to understand you have prevail'd, I am no farther your enemy; she is not worth our debate: if she remain unseduced, (you not making it appear otherwise) for your ill opinion, and the assault you have made to her chastity, you shall answer me with your sword.

Iach. Your hand: a covenant. We will have these things set down by lawful counsel, and straight away for Britain,

³ You are AFEARD, and therein the wiser.] The old text is, "You are a friend," &c., and it has long been disputed whether we ought not to read "You are afraid," or *afeard*, instead of it. The corr. fo. 1632 reduces this doubt to a certainty, by the erasure of *a friend* and the substitution of "*afeard*."

⁴ If you make your VOYAGE upon her,] This is an instance where we decline to alter the received and intelligible text, although the emendation in the corr. fo. 1632 is extremely plausible: it is *vauntage* for "voyage," in reference to the vaunt of Iachimo, that he would "convince" the honour of Imogen. The text of the old annotator is, "If you make *good* your *vauntage* upon her," and we formerly thought that it might be adopted.

lest the bargain should catch cold, and starve⁵. I will fetch my gold, and have our two wagers recorded.

Post. Agreed. [Exeunt POSTHUMUS and IACHIMO.

French. Will this hold, think you?

Phi. Signior Iachimo will not from it. Pray, let us follow 'em. [Exeunt.

SCENE VI.

Britain. A Room in CYMBELINE'S Palace.

Enter Queen, Ladies, and CORNELIUS.

Queen. Whiles yet the dew's on ground, gather those flowers:

Make haste. Who has the note of them?

1 Lady. I, madam.

Queen. Dispatch.— [Exeunt Ladies.

Now, master doctor, have you brought those drugs?

Cor. Pleaseth your highness, ay: here they are, madam: [Presenting a small box.

But I beseech your grace, without offence,
(My conscience bids me ask) wherefore you have
Commanded of me these most poisonous compounds,
Which are the movers of a languishing death;
But, though slow, deadly?

Queen. I wonder, doctor,
Thou ask'st me such a question: have I not been
Thy pupil long? Hast thou not learn'd me how
To make perfumes? distil? preserve? yea, so,
That our great king himself doth woo me oft
For my confections? Having thus far proceeded,
(Unless thou think'st me devilish) is't not meet
That I did amplify my judgment in
Other conclusions⁶? I will try the forces

⁵ — lest the bargain should catch cold, and STARVE.] In the folio, 1623, "starve" is printed *sterve*; but "starve" and *sterve* are the same word, and why are we here to abandon not merely modern, but ancient orthography? Those who have complained that recent editors erroneously print "starve" could hardly have been aware that such is the spelling in the folio, 1664.

⁶ Other CONCLUSIONS?] "Conclusions" here, and in many other places, means what is to be concluded from certain experiments: "to try conclusions" is

Of these thy compounds on such creatures as
We count not worth the hanging, (but none human)
To try the vigour of them, and apply
Allayments to their act; and by them gather
Their several virtues, and effects.

Cor. Your highness
Shall from this practice but make hard your heart:
Besides, the seeing these effects will be
Both noisome and infectious.

Queen. Oh! content thee.—

Enter PISANIO.

[*Aside.*] Here comes a flattering rascal! upon him
Will I first work: he's for his master,
And enemy to my son.—How now, Pisanio!—
Doctor, your service for this time is ended:
Take your own way.

Cor. [*Aside.*] I do suspect you, madam;
But you shall do no harm.

Queen. Hark thee, a word.—

[*Talking apart to PISANIO.*

Cor. [*Aside.*] I do not like her. She doth think, she has
Strange lingering poisons: I do know her spirit,
And will not trust one of her malice with
A drug of such damn'd nature. Those she has
Will stupify and dull the sense awhile;
Which first, perchance, she'll prove on cats, and dogs,
Then afterward up higher; but there is
No danger in what show of death it makes,
More than the locking up the spirits a time,
To be more fresh, reviving. She is fool'd
With a most false effect; and I the truer,
So to be false with her.

Queen. No farther service, doctor,
Until I send for thee.

Cor. I humbly take my leave. [*Exit.*

Queen. Weeps she still, say'st thou? Dost thou think, in
time
She will not quench, and let instructions enter
Where folly now possesses? Do thou work:

therefore to make experiments. In "Antony and Cleopatra" (this Vol. p. 252),
the heroine, we are told, had "pursued conclusions" of "easy ways to die."

When thou shalt bring me word she loves my son,
 I'll tell thee, on the instant thou art, then,
 As great as is thy master: greater; for
 His fortunes all lie speechless, and his name
 Is at last gasp: return he cannot, nor
 Continue where he is: to shift his being,
 Is to exchange one misery with another,
 And every day that comes comes to decay
 A day's work in him. What shalt thou expect,
 To be depend on a thing that leans?
 Who cannot be new-built; nor has no friends,

[*The Queen drops a box: PISANIO takes it up.*]

So much as but to prop him.—Thou tak'st up
 Thou know'st not what; but take it for thy labour.
 It is a thing I made, which hath the king
 Five times redeem'd from death: I do not know
 What is more cordial:—nay, I pr'ythee, take it;
 It is an earnest of a farther good
 That I mean to thee. Tell thy mistress how
 The case stands with her: do't as from thyself.
 Think what a chance thou chancest on⁷; but think
 Thou hast thy mistress still; to boot, my son,
 Who shall take notice of thee. I'll move the king
 To any shape of thy preferment, such
 As thou'lt desire; and then myself, I chiefly,
 That set thee on to this desert, am bound
 To load thy merit richly. Call my women:
 Think on my words. [*Exit PISA.*—A sly and constant
 knave,
 Not to be shak'd; the agent for his master,
 And the remembrancer of her, to hold
 The handfast to her lord.—I have given him that,
 Which, if he take, shall quite unpeople her
 Of liegers for her sweet⁸; and which she after,
 Except she bend her humour, shall be assur'd

⁷ Think what a chance thou CHANCEST on;] “Chancest” is *changest* in the folios, but amended, not unnaturally, to “chancest” in the corr. fo. 1632. We are convinced that *changest* was merely a misprint for “chancest;” and such was Malone’s opinion, though he printed *changest*.

⁸ Of LIEGERS for her SWEET;] “Liegers” are ambassadors, or others resident in foreign courts to transmit information to their own: such was Pisanio, in reference to his master Posthumus, whom the Queen designates as the “sweet” of Imogen. “Sweet” is *suite* in the corr. fo. 1632, but the old text may be received without any change. Sidney and Bacon use *suite*.

Re-enter PISANIO, and Ladies.

To taste of too.—So, so ;—well done, well done.

The violets, cowslips, and the primroses,

Bear to my closet.—Fare thee well, Pisanio ;

Think on my words.

[Exeunt Queen and Ladies.]

Pis.

And shall do ;

But when to my good lord I prove untrue,

I'll choke myself : there's all I'll do for you.

[Exit.]

SCENE VII.

Another Room in the Same.

Enter IMOGEN.

Imo. A father cruel, and a step-dame false ;
A foolish suitor to a wedded lady,
That hath her husband banish'd :—Oh, that husband !
My supreme crown of grief ; and those repeated
Vexations of it. Had I been thief-stolen,
As my two brothers, happy ! but most miserable
Is the desire that's glorious : blessed be those,
How mean soe'er, that have their honest wills,
Which seasons comfort.—Who may this be ? Fie !

Enter PISANIO and IACHIMO.

Pis. Madam, a noble gentleman of Rome
Comes from my lord with letters.

Iach.

Change you, madam ?

The worthy Leonatus is in safety,

And greets your highness dearly.

[Presents a letter.]

Imo.

Thanks, good sir :

You are kindly welcome.

Iach. All of her, that is out of door, most rich !

[Aside.]

If she be furnish'd with a mind so rare,

She is alone the Arabian bird, and I

Have lost the wager. Boldness be my friend !

Arm me, audacity, from head to foot,

Or, like the Parthian, I shall flying fight ;

Rather, directly fly.

Imo. [*Reads.*] "He is one of the noblest note, to whose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your truest—LEONATUS⁹."

So far I read aloud;
But even the very middle of my heart
Is warm'd by the rest, and takes it thankfully.—
You are as welcome, worthy sir, as I
Have words to bid you; and shall find it so,
In all that I can do.

Iach. Thanks, fairest lady.—

What! are men mad? Hath nature given them eyes
To see this vaulted arch, and the rich cope
O'er sea and land¹, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones
Upon th' unnumber'd beach²; and can we not
Partition make, with spectacles so precious,
'Twixt fair and foul?

Imo. What makes your admiration?

Iach. It cannot be i' the eye; for apes and monkeys,
'Twixt two such shes, would chatter this way, and
Contemn with mows the other: nor i' the judgment;
For idiots, in this case of favour, would
Be wisely definite: nor i' the appetite;
Sluttery, to such neat excellence oppos'd,
Should make desire vomit to emptiness³,

⁹ — as you value your TRUEST—LEONATUS."] It is "as you value your trust—Leonatus" in every old edition; but M. Mason suggested that *trust* ought to be "truest," and in the corr. fo. 1632 an *e* is inserted, so as to convert *trust* into "truest:" consequently, we adopt "truest" as the authentic word.

¹ To see this vaulted arch, and the rich COPE

O'ER sea and land,] Warburton proposed "cope" for *crop* of the early impressions; and the same very appropriate word, following as it does "this vaulted arch," is met with in the corr. fo. 1632: the same authority also tells us to read "O'er" for *Of*, which, though perhaps less necessary, is still recommended by extreme fitness, for "the rich cope" covered, or extended over both sea and land. It would not be improper to talk of "the rich crop" of the land; but "the rich crop" of the sea is certainly a greater novelty, upon which those who have criticised the passage, and who wished to preserve *crop*, have not remarked.

² Upon TH' UNNUMBER'D beach;] This was Theobald's emendation for "*the number'd beach*" of the folios, and ten years ago we expressed our preference for it over any other change. We meet with it also in the corr. fo. 1632, where *the number'd* is altered to "th' unnumber'd," and we are satisfied that it must be what Shakespeare wrote.

³ Should make desire vomit to emptiness,] The preposition is from the corr. fo. 1632, and as it completes the sense as well as the verse, we give it place in the text. Such as persevere in the old reading must tell us in what way desire could "vomit emptiness:" it might vomit *to* emptiness, *i. e.* until it was empty.

Not so allur'd to feed.

Imo. What is the matter, trow?

Iach. The cloyed will;

(That satiate yet unsatisfied desire,
That tub both fill'd and running) ravening first
The lamb, longs after for the garbage.

Imo. What, dear sir,

Thus raps you? Are you well?

Iach. Thanks, madam, well.—Beseech you, sir, desire
[*To PISANIO.*

My man's abode where I did leave him: he
Is strange and peevish.

Pis. I was going, sir,

To give him welcome. [*Exit PISANIO.*

Imo. Continues well my lord? His health, beseech you?

Iach. Well, madam.

Imo. Is he dispos'd to mirth? I hope, he is.

Iach. Exceeding pleasant; none, a stranger there,
So merry and so gamesome: he is call'd
The Briton reveller.

Imo. When he was here,
He did incline to sadness; and oft-times
Not knowing why.

Iach. I never saw him sad.

There is a Frenchman his companion, one,
An eminent monsieur, that, it seems, much loves
A Gallian girl at home; he furnaces
The thick sighs from him, whiles the jolly Briton
(Your lord, I mean) laughs from's free lungs, cries, "Oh!
Can my sides hold, to think, that man,—who knows
By history, report, or his own proof,
What woman is, yea, what she cannot choose
But must be,—will his free hours languish for⁴
Assured bondage?"

Imo. Will my lord say so?

Iach. Ay, madam, with his eyes in flood with laughter:
It is a recreation to be by,
And hear him mock the Frenchman; but, heavens know,
Some men are much to blame.

⁴ But must be,—will his free hours languish FOR] It seems right thus to regulate the passage: lines in Shakespeare's plays, of about the period when "Cymbeline" was written, are often terminated by small words. See "Remarks on Shakespeare's Versification," &c. by C. B. Lond. 1857, p. 135.

Imo. Not he, I hope.

Iach. Not he; but yet heaven's bounty towards him might
Be us'd more thankfully. In himself, 'tis much;
In you,—which I account beyond all talents⁵,—
Whilst I am bound to wonder, I am bound
To pity too.

Imo. What do you pity, sir?

Iach. Two creatures, heartily.

Imo. Am I one, sir?

You look on me: what wreck discern you in me,
Deserves your pity?

Iach. Lamentable! What!
To hide me from the radiant sun, and solace
I' the dungeon by a snuff?

Imo. I pray you, sir,
Deliver with more openness your answers
To my demands. Why do you pity me?

Iach. That others do,
I was about to say, enjoy your—But
It is an office of the gods to venge it,
Not mine to speak on't.

Imo. You do seem to know
Something of me, or what concerns me: pray you,
(Since doubting things go ill often hurts more,
Than to be sure they do; for certainties
Either are past remedies, or, timely knowing,
The remedy then born) discover to me
What both you spur and stop.

Iach. Had I this cheek
To bathe my lips upon; this hand, whose touch,
Whose every touch, would force the feeler's soul
To the oath of loyalty; this object, which
Takes prisoner the wild motion of mine eye,
Fixing it only here⁶; should I (damn'd then)
Slaver with lips as common as the stairs
That mount the Capitol; join gripes with hands

⁵ In you,—which I account beyond all talents,] In the corr. fo. 1632 the old annotator has put his pen through the pronoun "his" in this line, to the improvement of the verse, and to the improvement also of the sense of the passage. The ordinary text has been,

"In you,—which I account *his* beyond all talents;"
but Iachimo clearly means to express his own admiration of Imogen.

⁶ FIXING it only here;] The first folio has *fieri*ng. The correction was made in the second folio.

Made hard with hourly falsehood (falsehood as
With labour) then bo-peeping in an eye⁷,
Base and illustrious⁸ as the smoky light
That's fed with stinking tallow, it were fit,
That all the plagues of hell should, at one time,
Encounter such revolt.

Imo. My lord, I fear,
Has forgot Britain.

Iach. And himself. Not I,
Inclin'd to this intelligence, pronounce
The beggary of his change; but 'tis your graces
That, from my mutest conscience to my tongue,
Charms this report out.

Imo. Let me hear no more.

Iach. Oh dearest soul! your cause doth strike my heart
With pity, that doth make me sick. A lady
So fair, and fasten'd to an empery,
Would make the great'st king double, to be partner'd
With tomboys, hir'd with that self exhibition
Which your own coffers yield! with diseas'd ventures,
That play with all infirmities for gold⁹
Which rottenness can lend nature! such boil'd stuff,
As well might poison poison! Be reveng'd,
Or she that bore you was no queen, and you
Recoil from your great stock.

Imo. Reveng'd!
How should I be reveng'd? If this be true,
(As I have such a heart, that both mine ears

⁷ — then BO-PEEPING in an eye,] This is the happy emendation in the corr. fo. 1632, for “*by* peeping” of the old copies, which Malone and some others altered to “*lie* peeping.” The allusion is to the game of bo-peep, often mentioned in old dramatists: thus in “The London Prodigal,” one of the plays imputed to Shakespeare and printed in 1605, Frances says “Ha, ha! sister: there you played bo-peep with Tom.” In “The Captain” (Dyce’s Beaumont and Fletcher, iii. p. 295), Jacomo says to Frederick, “Nay, an you play bo-peep, I’ll ha’ no mercy.” In “Patient Grissel,” A. i. sc. 1, Babulo observes, “The sun hath played bo-peep in the element any time these two hours.” Nothing could be more easy than to multiply instances. In the surreptitious edition of Sidney’s “Astrophel and Stella,” 4to, 1591, Sonn. ii., “bo-peep” is misprinted “to peep,” as is shown by the more accurate impression of 1598.

⁸ Base and ILLUSTRIOUS] All modern editors (anterior to 1843) change “illustrious” to *unlustrous*, which may be more strictly correct; but the word is “illustrious” (misprinted *illustrious*) in all the folios, and it ought on every account to be preferred, as that which came from the author’s pen.

⁹ That PLAY with all infirmities for gold] The corr. fo. 1632 has *pay* for “play,” but we make no alteration.

Must not in haste abuse) if it be true,
How should I be reveng'd?

Iach. Should he make me
Live, like Diana's priest, betwixt cold sheets,
Whiles he is vaulting variable ramps,
In your despite, upon your purse? Revenge it.
I dedicate myself to your sweet pleasure,
More noble than that runagate to your bed,
And will continue fast to your affection,
Still close, as sure.

Imo. What ho, Pisanio!

Iach. Let me my service tender on your lips.

Imo. Away!—I do contemn mine ears¹, that have
So long attended thee.—If thou wert honourable,
Thou wouldst have told this tale for virtue, not
For such an end thou seek'st, as base, as strange.
Thou wrong'st a gentleman, who is as far
From thy report, as thou from honour; and
Solicit'st here a lady, that disdains
Thee and the devil alike.—What ho, Pisanio!—
The king my father shall be made acquainted
Of thy assault: if he shall think it fit,
A saucy stranger, in his court, to mart
As in a Romish stew, and to expound
His beastly mind to us, he hath a court
He little cares for, and a daughter whom
He not respects at all.—What ho, Pisanio!—

Iach. Oh happy Leonatus! I may say;
The credit that thy lady hath of thee
Deserves thy trust; and thy most perfect goodness
Her assur'd credit.—Blessed live you long!
A lady to the worthiest sir, that ever
Country call'd his; and you his mistress, only
For the most worthiest fit. Give me your pardon.
I have spoke this, to know if your affiance
Were deeply rooted; and shall make your lord,
That which he is, new o'er: and he is one
The truest manner'd; such a holy witch,

¹ I do CONTEMN mine ears,] It is *condemn* in all editions, but amended to "contemn," a much more forcible word, in the corr. fo. 1632. *Condemn* is certainly intelligible, but we cannot doubt that Shakespeare's expression was "I do contemn mine ears," i. e. "I do *despise* mine ears, that have so long listened to thy base imputations."

That he enchants societies unto him²:
Half all men's hearts are his.

Imo. You make amends.

Iach. He sits 'mongst men, like a descended god³:
He hath a kind of honour sets him off,
More than a mortal seeming. Be not angry,
Most mighty princess, that I have adventur'd
To try your taking of a false report; which hath
Honour'd with confirmation your great judgment
In the election of a sir so rare,
Which, you know, cannot err. The love I bear him
Made me to fan you thus; but the gods made you,
Unlike all others, chaffless. Pray, your pardon.

Imo. All's well, sir. Take my power i' the court for your's.

Iach. My humble thanks. I had almost forgot
T' entreat your grace but in a small request,
And yet of moment too; for it concerns
Your lord, myself, and other noble friends
Are partners in the business.

Imo. Pray, what is't?

Iach. Some dozen Romans of us, and your lord,
(The best feather of our wing) have mingled sums
To buy a present for the emperor;
Which I, the factor for the rest, have done
In France: 'tis plate of rare device, and jewels
Of rich and exquisite form. Their value's great⁴,
And I am something curious, being strange,
To have them in safe stowage: may it please you
To take them in protection?

Imo. Willingly,

² That he enchants societies UNTO him:] "Societies *into* him," in the old copies. Malone appositely quotes the following from Shakespeare's "Lover's Complaint," printed at the end of his Sonnets, 4to, 1609:—

"That he did in the general bosom reign
Of young, of old; and sexes both enchanted . . .
Consents bewitch'd, ere he desire have granted."

Malone makes a slight misquotation in the second line, which Mr. Singer, copying Malone, repeats: the words are, "Of young, of old," and not "Of young *and* old." The difference, though trifling, is not immaterial.

³ — like a DESCENDED god:] The first folio has *defended*, corrected to "descended" in the second folio. The error of course arose from a mistake by the compositor of the long *s* for the letter *f*.

⁴ Their VALUE's great,] The old copies read *values*: we thank the Rev. Mr. Dyce for reminding us that *values* ought to be printed "value's:" if we had again omitted the apostrophe, probably the reader would have supplied it.

And pawn mine honour for their safety: since
My lord hath interest in them, I will keep them
In my bed-chamber.

Iach. They are in a trunk,
Attended by my men; I will make bold
To send them to you, only for this night;
I must aboard to-morrow.

Imo. Oh! no, no.

Iach. Yes, I beseech; or I shall short my word,
By lengthening my return. From Gallia
I cross'd the seas on purpose, and on promise,
To see your grace.

Imo. I thank you for your pains;
But not away to-morrow?

Iach. Oh! I must, madam:
Therefore, I shall beseech you, if you please
To greet your lord with writing, do't to-night.
I have outstood my time⁵, which is material
To the tender of our present.

Imo. I will write.
Send your trunk to me: it shall safe be kept,
And truly yielded you. You're very welcome.

[*Exeunt.*]

ACT II. SCENE I.

Court before CYMBELINE'S Palace.

*Enter CLOTEN, and two Lords*⁶.

Clo. Was there ever man had such luck! when I kissed
the jack⁷ upon an up-cast, to be hit away! I had a hundred
pound on't: and then a whoreson jackanapes must take me

⁵ I have OUTSTOOD my time,] In the corr. fo. 1632 it is "I have *outstay'd* my time," and perhaps the line was sometimes so delivered, but alteration would be unadvisable. It may be added that in short-hand "outstood" and *outstay'd* would be spelt with the same letters.

⁶ Enter Cloten, and two Lords.] "As from the Bowling-alley," corr. fo. 1632.

⁷ — when I kissed the JACK] At bowls, what we now always term "the jack," in Shakespeare's time was most frequently called the *mistress*, but sometimes the *master*, and rarely "the jack," as in our text.

up for swearing; as if I borrowed mine oaths of him, and might not spend them at my pleasure.

1 *Lord*. What got he by that? You have broke his pate with your bowl.

2 *Lord*. [*Aside*.] If his wit had been like him that broke it, it would have run all out.

Clo. When a gentleman is disposed to swear, it is not for any standers-by to curtail his oaths, ha?

2 *Lord*. No, my lord; [*Aside*.] nor crop the ears of them.

Clo. Whoreson dog!—I give him satisfaction⁸? Would he had been one of my rank!

2 *Lord*. [*Aside*.] To have smelt like a fool.

Clo. I am not vexed more at any thing in the earth.—A pox on't! I had rather not be so noble as I am: they dare not fight with me, because of the queen my mother. Every jack-slave hath his belly full of fighting, and I must go up and down, like a cock that no body can match.

2 *Lord*. [*Aside*.] You are cock and capon too; and you crow, cock, with your comb on.

Clo. Sayest thou?

2 *Lord*. It is not fit, your lordship should undertake every companion⁹ that you give offence to.

Clo. No, I know that; but it is fit I should commit offence to my inferiors.

2 *Lord*. Ay; it is fit for your lordship only.

Clo. Why, so I say.

1 *Lord*. Did you hear of a stranger, that's come to court to-night?

Clo. A stranger, and I not know on't!

2 *Lord*. [*Aside*.] He's a strange fellow himself, and knows it not.

1 *Lord*. There's an Italian come; and, 'tis thought, one of Leonatus' friends.

Clo. Leonatus! a banished rascal; and he's another, whatsoever he be. Who told you of this stranger?

1 *Lord*. One of your lordship's pages.

Clo. Is it fit I went to look upon him? Is there no derogation in't?

1 *Lord*. You cannot derogate, my lord.

⁸ I GIVE him satisfaction?] First folio, *gave*: corrected by the second folio.—Satisfaction for the breaking of his pate.

⁹ — every COMPANION] *i. e.* Every *fellow*, as frequently before: see Vol. ii. p. 600 and 694; Vol. iv. p. 684; Vol. v. p. 353, &c.

Clo. Not easily, I think.

2 Lord. [*Aside.*] You are a fool granted; therefore, your issues, being foolish, do not derogate.

Clo. Come, I'll go see this Italian. What I have lost to-day at bowls, I'll win to-night of him. Come, go.

2 Lord. I'll attend your lordship.

[*Exeunt CLOTEN and first Lord.*]

That such a crafty devil as is his mother
Should yield the world this ass! a woman, that
Bears all down with her brain; and this her son
Cannot take two from twenty, for his heart,
And leave eighteen. Alas, poor princess!
Thou divine Imogen, what thou endur'st,
Betwixt a father by thy step-dame govern'd;
A mother hourly coining plots; a wooer,
More hateful than the foul expulsion is
Of thy dear husband, than that horrid act
Of the divorce he'd make! The heavens hold firm
The walls of thy dear honour; keep unshak'd
That temple, thy fair mind; that thou mayst stand
T' enjoy thy banish'd lord, and this great land! [*Exit.*]

SCENE II.

A Bed-chamber; in one part of it a trunk.

IMOGEN *reading in her bed*; HELEN *attending*.

Imo. Who's there? my woman, Helen?

Hel. Please you, madam.

Imo. What hour is it?

Hel. Almost midnight, madam.

Imo. I have read three hours, then. Mine eyes are weak;
Fold down the leaf where I have left: to bed.
Take not away the taper, leave it burning;
And if thou canst awake by four o' the clock,
I pr'ythee, call me. Sleep hath seiz'd me wholly.

[*Exit HELEN.*]

To your protection I commend me, gods!
From fairies, and the tempters of the night,
Guard me, beseech ye!

[*She sleeps.*]

Enter IACHIMO from the trunk.

Iach. The crickets sing, and man's o'er-labour'd sense
Repairs itself by rest: our Tarquin thus
Did softly press the rushes¹, ere he waken'd
The chastity he wounded.—Cytherea,
How bravely thou becom'st thy bed! fresh lily,
And whiter than the sheets! That I might touch!
But kiss; one kiss!—Rubies unparagon'd,
How dearly they do't!—'Tis her breathing that
Perfumes the chamber thus: the flame o' the taper
Bows toward her, and would under-peep her lids,
To see the enclosed lights, now canopied
Under these windows; white and azure, lac'd
With blue of heaven's own tinct.—But my design,
To note the chamber: I will write all down²:—
Such, and such, pictures:—there the window;—such
Th' adornment of her bed:—the arras, figures,
Why, such, and such;—and the contents o' the story.—
Ah! but some natural notes about her body,
Above ten thousand meaner moveables
Would testify, t' enrich mine inventory:
Oh sleep! thou ape of death, lie dull upon her;
And be her sense but as a monument,
Thus in a chapel lying!—Come off, come off;—

[Taking off her bracelet³.

As slippery, as the Gordian knot was hard.—
'Tis mine! and this will witness outwardly,
As strongly as the conscience does within,
To the madding of her lord.—On her left breast

¹ Did softly press the RUSHES,] It need hardly be repeated (see Vol. iii. p. 376, and Vol. v. p. 116) that apartments of old were usually strewed with rushes, instead of being carpeted. The stage also was frequently strewed with rushes: see Dekker's "Gull's Hornbook," 4to, 1609.

² — I will write all down:] It seems by a marginal note in the corr. fo. 1632, that Iachimo actually "kissed Imogen" at the words "But kiss; one kiss;" and that he "took out his tables," and noted at the moment the particulars which he observed in the chamber, at the words "I will write all down." It may be doubted whether the poet intended that he should do so at the time; but we take it for granted that such was the course when the old annotator saw the play, and such may certainly have been the custom on our early stage.

³ Taking off her bracelet.] The old copies have no stage-directions, until the "clock strikes;" and even for that relating to the removal of the bracelet we are indebted to Rowe.

A mole cinque-spotted, like the crimson drops
 I' the bottom of a cowslip: here's a voucher,
 Stronger than ever law could make: this secret
 Will force him think I have pick'd the lock, and ta'en
 The treasure of her honour. No more.—To what end,
 Why should I write this down, that's riveted,
 Screw'd to my memory? She hath been reading late
 The tale of Tereus; here the leaf's turn'd down,
 Where Philomel gave up⁴.—I have enough:
 To the trunk again, and shut the spring of it.
 Swift, swift, you dragons of the night, that dawning
 May dare the raven's eye⁵: I lodge in fear;
 Though this a heavenly angel, hell is here. [Clock strikes.
 One, two, three,—time, time!

[Exit into the trunk. The Scene closes⁶.

⁴ Where Philomel gave up.] Shakespeare probably had the story of Tereus and Philomel from Golding's Ovid's *Metam.*, first printed entire in 1567. It is also told by Gower in his *Conf. Amantis*, twice printed before the time of Shakespeare, and recently reprinted under the care of Dr. Pauli. It was narrated most at large, at a date shortly posterior to the death of Shakespeare, by Patrick Hannay, who published it, with other pieces, (some of which had appeared in 1619) in 8vo, 1622, under the title of "Philomela, the Nightingale." The volume also contains the tune to which it was to be sung, also by Hannay; but, inasmuch as the poem occupies 71 pages, it is not very likely that the music and words were often heard together.

⁵ May DARE the raven's eye:] "May bare the raven's eye" in the folio, 1623, where "bare" is, however, spelt *beare*. Perhaps the letter *d* was mistaken by the old printer, and thus "dare" might become *bare* or *beare*. "May dare the raven's eye" must have reference to the practice of daring, or dazzling, the eyes of larks by pieces of looking-glass. On the other hand, the true reading of *beare* may be *bleare*, in the sense of "blear the eye," which was a very common expression in the time of Shakespeare: he has "bleare thine eye" in "The Taming of the Shrew," Vol. ii. p. 519; and "bleared sights" in "Coriolanus," Vol. iv. p. 636. In H. Chettle's tragedy of "Hoffman" the Duchess ought to say,

—————"this will bleare the eye
 Of the rude vulgar;"

but, by the same misprint as in the passage before us, it stands "*beare* the eye" in the old copy. To "blear the raven's eye" would mean to render it dim, like that of any other night-bird by the brightness of the morning; but, having no authority for *blear*, we adopt "dare" from the corr. fo. 1632.

⁶ EXIT into the trunk. The Scene closes.] In the old copies we read merely *Exit*, and "into the trunk" is inserted in the corr. fo. 1632. We have added the words "The Scene closes;" as was done by Malone; and it seems likely that the traverse-curtain, which sometimes separated the back from the front of the stage, was used on the occasion. Thus, what was left of the stage would form an ante-chamber to Imogen's bed-room.

SCENE III.

An Ante-Chamber adjoining IMOGEN'S Apartment.

Enter CLOTEN and Lords.

1 *Lord.* Your lordship is the most patient man in loss; the most coldest that ever turned up ace.

Clo. It would make any man cold to lose.

1 *Lord.* But not every man patient, after the noble temper of your lordship. You are most hot, and furious, when you win.

Clo. Winning will put any man into courage. If I could get this foolish Imogen, I should have gold enough. It's almost morning, is't not?

1 *Lord.* Day, my lord.

Clo. I would this music would come. I am advised to give her music o' mornings; they say, it will penetrate.

Enter Musicians.

Come on; tune: if you can penetrate her with your fingering, so; we'll try with tongue too: if none will do, let her remain; but I'll never give o'er. First, a very excellent good conceited thing; after, a wonderful sweet air, with admirable rich words to it,—and then—let her consider.

SONG.

*Hark! hark! the lark at heaven's gate sings,
And Phæbus 'gins arise,
His steeds to water at those springs
On chalic'd flowers that lies;
And winking Mary-buds begin
To ope their golden eyes;
With every thing that pretty is',
My lady sweet, arise;
Arise, arise!*

⁷ With every thing that pretty is,] So all the old copies, and not "pretty bin," as Sir T. Hanmer altered the text. In this kind of ballad-measure, it was not required that each line should have its rhyme; on the contrary, the more usual practice was the reverse. In his 29th Sonnet Shakespeare says—

"Like to the lark, at break of day arising
From sullen earth, sings hymns at heaven's gate."

So, get you gone. If this penetrate, I will consider your music the better : if it do not, it is a vice⁸ in her ears, which horse-hairs, and calves'-guts, nor the voice of unpaved eunuch to boot, can never amend. [Exeunt Musicians.

Enter CYMBELINE and Queen.

2 *Lord.* Here comes the king.

Clo. I am glad I was up so late, for that's the reason I was up so early : he cannot choose but take this service I have done fatherly.—Good morrow to your majesty, and to my gracious mother.

Cym. Attend you here the door of our stern daughter ? Will she not forth ?

Clo. I have assailed her with music, but she vouchsafes no notice.

Cym. The exile of her minion is too new ;
She hath not yet forgot him : some more time
Must wear the print of his remembrance out,
And then she's your's.

Queen. You are most bound to the king ;
Who lets go by no vantages, that may
Prefer you to his daughter. Frame yourself
To orderly soliciting, and, befriended⁹
With aptness of the season, make denials
Increase your services : so seem, as if
You were inspir'd to do those duties which
You tender to her ; that you in all obey her,
Save when command to your dismissal tends,
And therein you are senseless.

Clo. Senseless ? not so.

Enter a Messenger.

Mess. So like you, sir, ambassadors from Rome :
The one is Caius Lucius.

Cym. A worthy fellow,

⁸ — it is a VICE] "Vice" is misprinted *voice* in all the folios, and amended to *fault* in the corr. fo. 1632; but we, of course, prefer "vice" as nearer the letters: the corr. fo. 1632 also has *an* before "unpaved eunuch," but by no means necessarily.

⁹ To orderly SOLICITING, and, BEFRIENDED] The folio, 1623, has *solicity* for "soliciting," the old printer having mistaken the termination "ting" for *ty*, a not unlikely error. In the rest of the passage we follow the punctuation of Monck Mason, who also fitly altered *be friended* to "befriended."

Albeit he comes on angry purpose now ;
 But that's no fault of his : we must receive him
 According to the honour of his sender ;
 And towards himself, his goodness forespent on us,
 We must extend our notice.—Our dear son,
 When you have given good morning to your mistress,
 Attend the queen, and us : we shall have need
 To employ you towards this Roman.—Come, our queen.

[*Exeunt CYM., Queen, Lords, and Mess.*]

Clo. If she be up, I'll speak with her ; if not,
 Let her lie still, and dream.—By your leave, ho !— [*Knocks.*]
 I know her women are about her : what
 If I do line one of their hands ? 'Tis gold
 Which buys admittance ; oft it doth ; yea, and makes¹
 Diana's rangers false themselves, yield up
 Their deer to the stand o' the stealer ; and 'tis gold
 Which makes the true man kill'd, and saves the thief ;
 Nay, sometime, hangs both thief and true man : what
 Can it not do, and undo ? I will make
 One of her women lawyer to me ; for
 I yet not understand the case myself.
 By your leave.

[*Knocks.*]

Enter a Lady.

Lady. Who's there, that knocks ?

Clo. A gentleman.

Lady. No more ?

Clo. Yes, and a gentlewoman's son.

Lady. That's more

Than some, whose tailors are as dear as your's,
 Can justly boast of. What's your lordship's pleasure ?

Clo. Your lady's person : is she ready² ?

Lady. Ay,

To keep her chamber.

Clo. There's gold for you : sell me your good report.

Lady. How ! my good name ? or to report of you
 What I shall think is good ?—The princess——

¹ — YEA, and makes] The corr. fo. 1632 has "yea" struck out with a pen ; but we leave it, for, although to omit it may make the verse regular, the poet may have intended it to be otherwise.

² — is she READY ?] *i. e.* Dressed : see Vol. iii. p. 672. The Lady (who may have been either Helen or Dorothy) takes "ready" in a different sense.

Enter IMOGEN.

Clo. Good morrow, fairest: sister, your sweet hand.

Imo. Good morrow, sir. You lay out too much pains
For purchasing but trouble: the thanks I give,
Is telling you that I am poor of thanks,
And scarce can spare them.

Clo. Still, I swear, I love you.

Imo. If you but said so, 'twere as deep with me:
If you swear still, your recompense is still,
That I regard it not.

Clo. This is no answer.

Imo. But that you shall not say I yield, being silent,
I would not speak. I pray you, spare me: faith,
I shall unfold equal discourtesy
To your best kindness. One of your great knowing
Should learn, being taught, forbearance.

Clo. To leave you in your madness, 'twere my sin:
I will not.

Imo. Fools are not mad folks.

Clo. Do you call me fool?

Imo. As I am mad, I do:
If you'll be patient, I'll no more be mad;
That cures us both. I am much sorry, sir,
You put me to forget a lady's manners,
By being so verbal: and learn now, for all,
That I, which know my heart, do here pronounce,
By the very truth of it, I care not for you;
And am so near the lack of charity,
(To accuse myself) I hate you; which I had rather
You felt, than make't my boast.

Clo. You sin against
Obedience, which you owe your father. For
The contract you pretend with that base wretch,
(One, bred of alms, and foster'd with cold dishes,
With scraps o' the court) it is no contract, none:
And though it be allow'd in meaner parties,
(Yet who than he more mean?) to knit their souls
(On whom there is no more dependency
But brats and beggary) in self-figur'd knot³,

³. — in self-FIGUR'D knot,] We are strongly inclined to think Warburton's emendation "self-finger'd," in the sense of a knot tied only by themselves, right;

Yet you are curb'd from that enlargement by
The consequence o' the crown, and must not soil ⁴
The precious note of it with a base slave,
A hilding for a livery ⁵, a squire's cloth,
A pantler, not so eminent.

Imo. Profane fellow!

Wert thou the son of Jupiter, and no more
But what thou art besides, thou wert too base
To be his groom: thou wert dignified enough,
Even to the point of envy, if 'twere made
Comparative for your virtues, to be styl'd
The under-hangman of his kingdom, and hated
For being preferr'd so well.

Clo. The south-fog rot him!

Imo. He never can meet more mischance, than come
To be but nam'd of thee. His meanest garment,
That ever hath but clipp'd his body, is dearer
In my respect than all the hairs above thee,
Were they all made such men.—How now, Pisanio!

Enter PISANIO.

Clo. His garment? Now, the devil—

Imo. To Dorothy my woman hie thee presently.—

Clo. His garment?

Imo. I am sprighted with a fool ⁶;
Frighted, and anger'd worse.—Go, bid my woman
Search for a jewel, that too casually
Hath left mine arm: it was thy master's; 'shrew me,
If I would lose it for a revenue
Of any king's in Europe. I do think,
I saw't this morning: confident I am,
Last night 'twas on mine arm; I kiss'd it.
I hope, it be not gone to tell my lord
That I kiss aught but he.

but since "self-figur'd" may, as Johnson says, mean "a knot formed by yourself," we do not alter the old text. The corr. fo. 1632 is silent.

⁴ — and must not SOIL] "Soil" is *foil* in the folios, but here *foil* seems to have been a misprint for "soil," owing to the usual mistake of the *f* for the long *s*. We may also suspect a misprint in the word "note."

⁵ A HILDING for a livery.] A "hilding" was a low wretch. See Vol. ii. pp. 471. 587; Vol. iii. pp. 429. 607; and Vol. v. p. 571.

⁶ I am SPRIGHTED with a fool;] I am annoyed by a fool, who haunts me like a sprite.

Pis. 'Twill not be lost.

Imo. I hope so: go, and search. [Exit *Pis.*

Clo. You have abus'd me.—

His meanest garment?

Imo. Ay; I said so, sir.

If you will make't an action, call witness to't.

Clo. I will inform your father.

Imo. Your mother too:

She's my good lady; and will conceive, I hope,

But the worst of me. So I leave you, sir,

To the worst of discontent. [Exit.

Clo. I'll be reveng'd.—

His meanest garment?—Well. [Exit.

SCENE IV.

Rome. An Apartment in *PHILARIO*'s House.

Enter POSTHUMUS and PHILARIO.

Post. Fear it not, sir: I would, I were so sure
To win the king, as I am bold, her honour
Will remain her's.

Phi. What means do you make to him?

Post. Not any; but abide the change of time;
Quake in the present winter's state, and wish
That warmer days would come. In these fear'd hopes',
I barely gratify your love; they failing,
I must die much your debtor.

Phi. Your very goodness, and your company,
O'erpay all I can do. By this, your king
Hath heard of great Augustus: Caius Lucius
Will do's commission throughly; and, I think,
He'll grant the tribute, send the arrearages,
Or look upon our Romans, whose remembrance
Is yet fresh in their grief.

Post. I do believe,
(Statist though I am none, nor like to be)

⁷ In these FEAR'D hopes,] *i. e.* In these hopes which I fear may never be realised. The passage has not been understood by those who, in modern times, have printed "*sear'd* hopes."

That this will prove a war; and you shall hear
 The legion, now in Gallia, sooner landed
 In our not-fearing Britain, than have tidings
 Of any penny tribute paid. Our countrymen
 Are men more order'd, than when Julius Cæsar
 Smil'd at their lack of skill, but found their courage
 Worthy his frowning at: their discipline
 (Now mingled with their courages⁸) will make known
 To their approvers, they are people, such
 That mend upon the world.

Enter IACHIMO.

Phi. See! Iachimo?

Post. The swiftest harts have posted you by land,
 And winds of all the corners kiss'd your sails,
 To make your vessel nimble.

Phi. Welcome, sir.

Post. I hope, the briefness of your answer made
 The speediness of your return.

Iach. Your lady
 Is one of the fairest that I have look'd upon.

Post. And, therewithal, the best; or let her beauty
 Look through a casement to allure false hearts⁹,
 And be false with them.

Iach. Here are letters for you.

Post. Their tenor good, I trust.

Iach. 'Tis very like.

Phi. Was Caius Lucius¹⁰ in the Britain court,
 When you were there? [*POSTHUMUS reads.*]

Iach. He was expected then,
 But not approach'd.

Post. All is well yet.—

⁸ (Now MINGLED with their courages)] In the folio, 1623, the word is *wing-led*, but altered to "mingled" in the folio, 1632: the emendation was therefore not made by Rowe, as some modern editors, who did not refer to the second folio, have affirmed. The printer's mistake was only the common one of placing a *w* for an *m*.

⁹ Look through a casement, &c.] So in "Timon of Athens," A. iv. sc. 3, Vol. v. p. 265, "That through the window-bars," &c.

¹⁰ Was Caius Lucius, &c.] In the folios, this speech is given to Posthumus, but most likely by a mistake, owing to the same initial belonging to Philario. Philario takes up the conversation, while Posthumus is employed in eagerly reading his letters. Malone assigned the question to Philario on the recommendation of Steevens.

Sparkles this stone as it was wont? or is't not
Too dull for your good wearing?

Iach. If I had lost¹,
I should have lost the worth of it in gold.
I'll make a journey twice as far, t' enjoy
A second night of such sweet shortness, which
Was mine in Britain; for the ring is won.

Post. The stone's too hard to come by.

Iach. Not a whit,
Your lady being so easy.

Post. Make not, sir,
Your loss your sport: I hope, you know, that we
Must not continue friends.

Iach. Good sir, we must,
If you keep covenant. Had I not brought
The knowledge of your mistress home, I grant
We were to question farther; but I now
Profess myself the winner of her honour,
Together with your ring; and not the wronger
Of her, or you, having proceeded but
By both your wills.

Post. If you can make't apparent
That you have tasted her in bed, my hand,
And ring, is your's: if not, the foul opinion
You had of her pure honour, gains, or loses,
Your sword, or mine; or masterless leaves both
To who shall find them.

Iach. Sir, my circumstances,
Being so near the truth as I will make them,
Must first induce you to believe: whose strength
I will confirm with oath; which, I doubt not,
You'll give me leave to spare, when you shall find
You need it not.

Post. Proceed.

Iach. First, her bedchamber,

¹ If I HAD lost] All editions, from 1623 to 1856, read *have* for "had," but Mr. Singer introduces "had," merely observing that "the folios read *have*." Whence did he procure "had?" From the corr. fo. 1632, which most provokingly anticipated Mr. Singer's emendation. Perhaps, therefore, it is no wonder that he takes it to himself, and says nothing about the correspondence of the corr. fo. 1632 with his notion. The corr. fo. 1632 also omits *it* after "lost," for it is clear that Iachimo would not have lost the ring, but "the worth of it in gold." Posthumus would have lost the ring; and to make Iachimo say "If I had lost" renders the whole dialogue consistent.

(Where, I confess, I slept not, but, profess,
Had that was well worth watching) it was hang'd
With tapestry of silk and silver; the story,
Proud Cleopatra when she met her Roman,
And Cydnus swell'd above the banks, or for
The press of boats, or pride: a piece of work
So bravely done, so rich, that it did strive
In workmanship, and value; which, I wonder'd,
Could be so rarely and exactly wrought,
Since the true life on't 'twas².

Post. This is most true;
And this you might have heard of here, by me,
Or by some other.

Iach. More particulars
Must justify my knowledge.

Post. So they must,
Or do your honour injury.

Iach. The chimney
Is south the chamber; and the chimney-piece,
Chaste Dian, bathing: never saw I figures
So likely to report themselves: the cutter
Was as another nature, dumb; outwent her,
Motion and breath left out.

Post. This is a thing,
Which you might from relation likewise reap,
Being, as it is, much spoke of.

Iach. The roof o' the chamber
With golden cherubins is fretted: her andirons
(I had forgot them) were two winking Cupids³
Of silver, each on one foot standing, nicely
Depending on their brands.

Post. This is her honour.—

² Since the true life on't 'TWAS.] *i. e.* Since *it was* the true life of it—a trifling but a necessary change in the corr. fo. 1632, for “Since the true life on't *was*” of the folios: the old printer, seeing *t* at the end of “on't,” accidentally omitted it at the beginning of “'twas.” In the next line “most” is also from the corr. fo. 1632, having been accidentally omitted, as the verse appears to show. The last might be doubted, if the first did not confirm it.

³ — two WINKING Cupids] This is just a case where alteration is inexpedient, since it is very possible that Shakespeare's word was “winking,” though the old annotator on the corr. fo. 1632 tells us to read *winged* instead of it. It certainly seems unlikely that Iachimo, by that dim light, should have observed whether the Cupids were “winking,” although he could have seen that they were *winged*. We believe *winged* to be right, but we are not so sure of it, as to warrant a desertion of what has always been considered the text.

Let it be granted, you have seen all this, (and praise
Be given to your remembrance) the description
Of what is in her chamber nothing saves
The wager you have laid.

Iach. Then, if you can,
Be pale: I beg but leave to air this jewel; see!—

[*Producing the bracelet.*]

And now 'tis up again: it must be married
To that your diamond; I'll keep them.

Post. Jove!—

Once more let me behold it. Is it that
Which I left with her?

Iach. Sir, (I thank her) that:
She stripp'd it from her arm; I see her yet;
Her pretty action did outsell her gift,
And yet enrich'd it too. She gave it me,
And said, she priz'd it once.

Post. May be, she pluck'd it off,
To send it me.

Iach. She writes so to you, doth she?

Post. Oh! no, no, no; 'tis true. Here, take this too;
[*Giving the ring.*]

It is a basilisk unto mine eye,
Kills me to look on't.—Let there be no honour,
Where there is beauty; truth, where semblance: love,
Where there's another man: the vows of women
Of no more bondage be, to where they are made,
Than they are to their virtues, which is nothing.—
Oh, above measure false!

Phi. Have patience, sir,
And take your ring again; 'tis not yet won.
It may be probable she lost it; or,
Who knows, if one, her woman, being corrupted⁴,
Hath stolen it from her?

Post. Very true;
And so, I hope, he came by't.—Back my ring.—

⁴ Who knows, if one, her woman, being corrupted,] It is *women* in the folio, 1623, and the folio, 1632, endeavours to remedy the error by inserting *of*, to the ruin of the metre, "if one *of* her *women*:" the true emendation is evidently to put *women* in the singular, to which there can be no reasonable objection. We have seen that Imogen was attended by her "woman," Helen, when she was in her bed, p. 286: she subsequently, p. 293, speaks of "Dorothy, her woman," and, not long before her flight, she requires Pisanio to "bid her woman" (not naming her) "feign a sickness."

Render to me some corporal sign about her,
More evident than this, for this was stolen.

Iach. By Jupiter, I had it from her arm.

Post. Hark you, he swears; by Jupiter he swears.
'Tis true;—nay, keep the ring—'tis true. I am sure,
She would not lose it: her attendants are
All sworn, and honourable:—they induc'd to steal it?
And by a stranger?—No, he hath enjoy'd her:
The cognizance of her incontinency
Is this:—she hath bought the name of whore thus dearly.—
There, take thy hire; and all the fiends of hell
Divide themselves between you!

Phi. Sir, be patient.

This is not strong enough to be believ'd
Of one persuaded well of——

Post. Never talk on't;
She hath been colted by him.

Iach. If you seek
For farther satisfying, under her breast
(Worthy the pressing⁵) lies a mole, right proud
Of that most delicate lodging: by my life,
I kiss'd it; and it gave me present hunger
To feed again, though full. You do remember
This stain upon her?

Post. Ay, and it doth confirm
Another stain, as big as hell can hold,
Were there no more but it.

Iach. Will you hear more?

Post. Spare your arithmetic: never count the turns;
Once, and a million!

Iach. I'll be sworn,——

Post. No swearing.
If you will swear you have not done't, you lie;
And I will kill thee, if thou dost deny
Thou'st made me cuckold.

Iach. I will deny nothing.

Post. Oh, that I had her here, to tear her limb-meal!
I will go there, and do't; i' the court; before
Her father.—I'll do something——

[*Exit.*

⁵ (Worthy THE pressing)] The folios all read *her* for "the;" an alteration made by Rowe, and, we believe, adopted ever since his time: Iachimo can scarcely mean that it was worthy Imogen's pressing. It is also "worthy the pressing" in the corr. fo. 1632.

Phi. Quite besides
The government of patience!—You have won:
Let's follow him, and pervert the present wrath
He hath against himself.

Iach. With all my heart. [Exeunt.]

SCENE V.

The Same. Another Room in the Same.

Enter POSTHUMUS.

Post. Is there no way for men to be, but women
Must be half-workers⁶? We are all bastards;
And that most venerable man, which I
Did call my father, was I know not where
When I was stamped; some coiner with his tools
Made me a counterfeit: yet my mother seem'd
The Dian of that time; so doth my wife
The nonpareil of this.—Oh vengeance, vengeance!
Me of my lawful pleasure she restrain'd,
And pray'd me oft forbearance; did it with
A pudency so rosy, the sweet view on't
Might well have warm'd old Saturn; that I thought her
As chaste as unsunn'd snow:—Oh, all the devils!—
This yellow Iachimo, in an hour, was't not,
Or less?—at first: perchance he spoke not, but,
Like a full-acorn'd boar, a foaming one⁷,

⁶ Must be half-workers?] Steevens, very appositely, refers to the celebrated passage in Milton's "Paradise Lost," B. x., where Adam exclaims,

"Oh! why did God . . .
—— not fill the world at once
With men as angels, without feminine,
Or find some other way to generate
Mankind?"

"See also," adds Steevens, "Rodomont's invective against women in the 'Orlando Furioso;' and, above all, a speech which Euripides has put into the mouth of Hippolytus in the Tragedy that bears his name."

⁷ Like a full-acorn'd boar, a FOAMING one,] The old spelling is "a Iarmen on," which afterwards became "a Jarmen on," and has usually in modern times been printed "a German one;" as if no boar but "a German one" would answer the purpose. The "full-acorn'd boar" was "foaming" in the eagerness of his animal desire; and the corr. fo. 1632 has "a foaming one" for "a Iarmen on," which we adopt, instead of the unintelligible nonsense of the old copies.

Cry'd "oh!" and mounted; found no opposition
 But what he look'd for should oppose, and she
 Should from encounter guard. Could I find out
 The woman's part in me! For there's no motion
 That tends to vice in man, but I affirm
 It is the woman's part: be it lying, note it,
 The woman's; flattering, her's; deceiving, her's;
 Lust and rank thoughts, her's, her's; revenges, her's⁸;
 Ambitions, covetings, change of prides, disdain,
 Nice longings, slanders, mutability,
 All faults that may be nam'd⁹; nay, that hell knows,
 Why, her's, in part, or all: but, rather, all;
 For even to vice
 They are not constant, but are changing still
 One vice, but of a minute old, for one
 Not half so old as that. I'll write against them,
 Detest them, curse them.—Yet 'tis greater skill,
 In a true hate, to pray they have their will:
 The very devils cannot plague them better. [Exit.

 ACT III. SCENE I.

Britain. A Room of State in CYMBELINE's Palace.

*Enter CYMBELINE, Queen, CLOTEN, and Lords, at one door;
 and at another, CAIUS LUCIUS and Attendants.*

Cym. Now say, what would Augustus Cæsar with us?

Luc. When Julius Cæsar (whose remembrance yet
 Lives in men's eyes, and will to ears, and tongues,
 Be theme, and hearing ever) was in this Britain,
 And conquer'd it, Cassibelan, thine uncle,
 (Famous in Cæsar's praises, no whit less

⁸ Lust and rank thoughts, her's, her's; revenges, her's;] This is one of the lines altogether omitted in the edition of Malone's Shakespeare, by Boswell, Vol. xiii. p. 91: it is in every old copy, and in every other modern one. The occasion of the error was the ordinary one, that, two following lines ending with "her's," the compositor thought that he had printed both, when he had only printed one.

⁹ All faults that MAY BE NAM'D;] This is the reading of the folio, 1632: that of 1623 has "All faults that name."

Than in his feats deserving it) for him,
And his succession, granted Rome a tribute,
Yearly three thousand pounds; which by thee lately
Is left untender'd.

Queen. And, to kill the marvel,
Shall be so ever.

Clo. There be many Cæsars,
Ere such another Julius. Britain is
A world by itself; and we will nothing pay
For wearing our own noses.

Queen. That opportunity,
Which then they had to take from us, to resume
We have again.—Remember, sir, my liege,
The kings your ancestors, together with
The natural bravery of your isle; which stands
As Neptune's park, ribb'd and paled in
With rocks unscaleable¹, and roaring waters;
With sands, that will not bear your enemies' boats,
But suck them up to the top-mast. A kind of conquest
Cæsar made here; but made not here his brag
Of "came," and "saw," and "overcame:" with shame
(The first that ever touch'd him) he was carried
From off our coast, twice beaten; and his shipping,
(Poor ignorant baubles!) on our terrible seas,
Like egg-shells mov'd upon their surges, crack'd
As easily 'gainst our rocks. For joy whereof
The fam'd Cassibelan, who was once at point
(Oh, giglot Fortune²!) to master Cæsar's sword,
Made Lud's town with rejoicing fires bright,
And Britons strut with courage.

Clo. Come, there's no more tribute to be paid. Our kingdom
is stronger than it was at that time; and, as I said, there is
no more such Cæsars: other of them may have crooked noses;
but, to owe such straight arms, none³.

¹ With ROCKS unscaleable,] The epithet shows that the old reading of *oaks* for "rocks" was a misprint in the folios. Sir Thomas Hanmer made the change, and we find it in MS. in the corr. fo. 1632.

² (Oh, GIGLOT Fortune!)] "Giglot" is to be taken in the sense of wanton, light, or easy to be turned, and has the same etymology as *gig*, being its diminutive. Thus "giglot Fortune" is "*strumpet* Fortune," an epithet applied to the goddess in "King John," A. iii. sc. 1, Vol. iii. p. 155, and in "Hamlet," A. ii. sc. 2, Vol. v. p. 525.

³ — but, to owe such straight arms, none.] *i. e.* As often before, "to *own* such straight arms:" see Vol. ii. pp. 210. 551. 575. 661, &c.

Cym. Son, let your mother end.

Clo. We have yet many among us can gripe as hard as Cassibelan: I do not say, I am one; but I have a hand.—Why tribute? why should we pay tribute? If Cæsar can hide the sun from us with a blanket, or put the moon in his pocket, we will pay him tribute for light; else, sir, no more tribute, pray you now.

Cym. You must know,
Till the injurious Romans did extort
This tribute from us, we were free: Cæsar's ambition,
(Which swell'd so much, that it did almost stretch
The sides o' the world) against all colour, here
Did put the yoke upon us; which to shake off,
Becomes a warlike people, whom we reckon
Ourselves to be.

Clo. We do⁴.

Cym. Say, then, to Cæsar,
Our ancestor was that Mulmutius, which
Ordain'd our laws; whose use the sword of Cæsar
Hath too much mangled; whose repair, and franchise,
Shall, by the power we hold, be our good deed,
Though Rome be therefore angry. Mulmutius made our
laws,
Who was the first of Britain, which did put
His brows within a golden crown, and call'd
Himself a king.

Luc. I am sorry, Cymbeline,
That I am to pronounce Augustus Cæsar
(Cæsar, that hath more kings his servants, than
Thyself domestic officers) thine enemy.
Receive it from me, then.—War, and confusion,
In Cæsar's name pronounce I 'gainst thee: look
For fury not to be resisted.—Thus defied,
I thank thee for myself.

Cym. Thou art welcome, Caius.
Thy Cæsar knighted me; my youth I spent

⁴ *Clo.* We do.] This is one of Cloten's impertinent and braggart interruptions, according to the corr. fo. 1632; after which Cymbeline continues, naturally enough, "Say, then, to Cæsar," &c. It is a decided improvement upon the usual mode of printing the line, with the awkward and weakening insertion of "We do" in the middle of the energetic speech of the King,

"Ourselves to be. *We do* say then to Cæsar."

It is quite in character for Cloten to interpose his "We do," just after Cymbeline has declared that the Britons reckon themselves to be a warlike people.

Much under him; of him I gather'd honour;
Which he, to seek of me again, perforce,
Behoves me keep at utterance⁵. I am perfect,
That the Pannonians and Dalmatians, for
Their liberties, are now in arms; a precedent
Which not to read would show the Britons cold:
So Cæsar shall not find them.

Luc.

Let proof speak.

Clo. His majesty bids you welcome. Make pastime with us a day or two, or longer: if you seek us afterwards in other terms, you shall find us in our salt-water girdle: if you beat us out of it, it is your's. If you fall in the adventure, our crows shall fare the better for you; and there's an end.

Luc. So, sir.

Cym. I know your master's pleasure, and he mine:
All the remain is, welcome.

[*Exeunt.*]

SCENE II.

Another Room in the Same.

Enter PISANIO, with a letter.

Pis. How! of adultery? Wherefore write you not
What monster's her accuser⁶?—Leonatus!
Oh, master! what a strange infection
Is fallen into thy ear! What false Italian
(As poisonous tongued, as handed) hath prevail'd
On thy too ready hearing?—Disloyal? No:
She's punish'd for her truth; and undergoes,
More goddess-like than wife-like, such assaults
As would take in some virtue⁷.—Oh, my master!

⁵ — keep AT UTTERANCE.] *i. e.* To keep at the extremity of defiance. *Combat à outrance* (says Steevens) is a fight, that must conclude with the life of one of the combatants. In "Macbeth," A. iii. sc. 1, Vol. v. p. 418, we read,

"Rather than so, come, fate, into the list,
And champion me to the utterance."

So also in "Troilus and Cressida," A. iv. sc. 5, Vol. iv. p. 563, "either to the utterance," which has always been misprinted "either to the uttermost."

⁶ What monster's her ACCUSER?] We think, with the Rev. Mr. Dyce, that the letter *r* had dropped out at the end of *accuse* as it stands in the old copies. The measure, indeed, detects the error.

⁷ As would TAKE IN some virtue.] The phrase "to take in," which is equivalent to *overcome* or *conquer*, we have already had in "Antony and Cleopatra," this Vol. p. 194.

Thy mind to her is now as low, as were
 Thy fortunes.—How! that I should murder her?
 Upon the love, and truth, and vows, which I
 Have made to thy command⁸?—I, her?—her blood?
 If it be so to do good service, never
 Let me be counted serviceable. How look I,
 That I should seem to lack humanity,
 So much as this fact comes to? “Do’t. The letter [Reading.
 That I have sent her, by her own command
 Shall give thee opportunity:”—Oh damn’d paper!
 Black as the ink that’s on thee. Senseless bauble,
 Art thou a feodary for this act⁹, and look’st
 So virgin-like without?—Lo! here she comes.

Enter IMOGEN.

I am ignorant in what I am commanded.

Imo. How now, Pisanio!

Pis. Madam, here is a letter from my lord. [Giving it.

Imo. Who? thy lord? that is my lord: Leonatus.

Oh! learn’d indeed were that astronomer,
 That knew the stars, as I his characters;
 He’d lay the future open.—You good gods,
 Let what is here contain’d relish of love,
 Of my lord’s health, of his content,—yet not,
 That we two are asunder,—let that grieve him:
 Some griefs are medicinal; that is one of them,
 For it doth physic love;—of his content,
 All but in that!—Good wax, thy leave.—Bless’d be,
 You bees, that make these locks of counsel! Lovers,
 And men in dangerous bonds, pray not alike:
 Though forfeiters you cast in prison, yet
 You clasp young Cupid’s tables.—Good news, gods! [Reads.

“Justice, and your father’s wrath, should he take me in

⁸ Upon the love, and truth, and vows, which I

Have made to thy command?] Ought we not rather to read this passage as follows?—

“Upon the vows of love and truth, which I
 Have made to thy command.”

The word “vows” in some way seems to have been misplaced, but we have no authority for the change, and, of course, do not make it.

⁹ Art thou a FEODARY for this act,] “Feodary” means a confederate or accomplice, and it has occurred in “Measure for Measure,” A. ii. sc. 4, and in “The Winter’s Tale,” A. ii. sc. 1 (Vol. iii. p. 35), where, however, it is misprinted *federary* in the folios—a blunder which some have preserved.

his dominion, could not be so cruel to me, as you, Oh, the dearest of creatures! would even renew me with your eyes. Take notice, that I am in Cambria, at Milford-Haven: what your own love will out of this advise you, follow. So, he wishes you all happiness, that remains loyal to his vow, and your, increasing in love,—LEONATUS POSTHUMUS.”

Oh, for a horse with wings!—Hear'st thou, Pisanio? He is at Milford-Haven: read, and tell me How far 'tis thither. If one of mean affairs May plod it in a week, why may not I Glide thither in a day?—Then, true Pisanio, (Who long'st, like me, to see thy lord; who long'st,— Oh, let me 'bate!—but not like me;—yet long'st,— But in a fainter kind:—Oh! not like me, For mine's beyond beyond) say, and speak thick¹, (Love's counsellor should fill the bores of hearing, To the smothering of the sense) how far it is To this same blessed Milford: and, by the way, Tell me how Wales was made so happy, as T' inherit such a haven: but, first of all, How we may steal from hence; and, for the gap That we shall make in time, from our hence-going, And our return, to excuse:—but first, how get hence. Why should excuse be born, or e'er begot? We'll talk of that hereafter. Pr'ythee, speak, How many score of miles may we well ride 'Twixt hour and hour?

Pis. One score 'twixt sun and sun, Madam, 's enough for you, and too much, too.

Imo. Why, one that rode to 's execution, man, Could never go so slow: I have heard of riding wagers, Where horses have been nimbler than the sands That run i' the clock's behalf².—But this is foolery.— Go, bid my woman feign a sickness; say, She'll home to her father; and provide me, presently,

¹ — say, and speak THICK,] *i. e.* Quickly, rapidly. See Vol. iii. p. 457, and Vol. iv. p. 531.

² That run i' the clock's BEHALF.] *i. e.* That run instead of the clock, as a substitute for the clock. We quite agree that the alteration in the corr. fo. 1632, “That run in the clock's *by half*,” is not to be adopted, and we were in error in formerly expressing approbation of the change: see “Notes and Emendations,” p. 517. The old annotator did not understand the passage, and we were here, as in a few other places, misled by him.

A riding suit, no costlier than would fit
A franklin's housewife.

Pis. Madam, you're best consider.

Imo. I see before me, man : nor here, nor here,
Nor what ensues, but have a fog in them
That I cannot look through. Away, I pr'ythee :
Do as I bid thee. There's no more to say ;
Accessible is none but Milford way.

[*Exeunt.*

SCENE III.

Wales. A mountainous Country, with a Cave.

Enter BELARIUS, GUIDERIUS, and ARVIRAGUS.

Bel. A goodly day not to keep house, with such
Whose roof's as low as our's. Stoop, boys³ : this gate
Instructs you how t' adore the heavens, and bows you
To a morning's holy office : the gates of monarchs
Are arch'd so high, that giants may jet through⁴
And keep their impious turbans on, without
Good morrow to the sun.—Hail, thou fair heaven !
We house i' the rock, yet use thee not so hardly
As prouder livers do.

Gui. Hail, heaven !

Arv. Hail, heaven !

Bel. Now, for our mountain sport. Up to yond' hill :
Your legs are young ; I'll tread these flats. Consider,
When you, above, perceive me like a crow,
That it is place which lessens and sets off :
And you may then revolve what tales I have told you,
Of courts, of princes, of the tricks in war :
This service is not service, so being done,
But being so allow'd : to apprehend thus
Draws us a profit from all things we see ;
And often, to our comfort, shall we find

³ STOOPE, boys:] The old copies misprint "stoop" *sleep* ; an obvious error corrected by Sir T. Hanmer, and set right also by the old annotator on the folio, 1632. Rowe read "See, boys, this gate," &c.

⁴ — that giants may JET through] To "jet" is to *strut*. We have had the same word in Vol. ii. p. 676, Vol. iv. p. 275, and Vol. v. p. 25.

The sharded beetle in a safer hold
 Than is the full-wing'd eagle. Oh! this life
 Is nobler, than attending for a check;
 Richer, than doing nothing for a bob⁵;
 Prouder, than rustling in unpaid-for silk:
 Such gain the cap of him, that makes him fine,
 Yet keeps his book uncross'd⁶. No life to our's.

Gwi. Out of your proof you speak: we, poor unfledg'd,
 Have never wing'd from view o' the nest; nor know not
 What air's from home. Haply this life is best,
 If quiet life be best; sweeter to you,
 That have a sharper known, well corresponding
 With your stiff age; but unto us it is
 A cell of ignorance, travelling abed,
 A prison for a debtor⁷, that not dares
 To stride a limit.

Arr. What should we speak of,
 When we are old as you? when we shall hear
 The rain and wind beat dark December, how
 In this our pinching cave shall we discourse
 The freezing hours away? We have seen nothing:
 We are beastly: subtle as the fox for prey;
 Like warlike as the wolf for what we eat:

⁵ Richer, than doing nothing for a bob;] A "bob" is a *blow*, and to "bob" is to give a blow, and both are so used by Shakespeare. The old reading of the folios is "Richer than doing nothing for a *babe*," which all editors have voted an error: the question is, for what word is *babe* a misprint? The corrector of the folio, 1632, instructs us to substitute "bob," and, in the sense of blow, it is quite consistent with what precedes, "nobler than doing nothing for a check:" a "check" is a *reproof*; and Belarius proceeds from a "check" to a *blow*, saying that the life they lead is nobler than dancing attendance to be rewarded with a reproof, and richer than doing nothing and to be recompensed with a blow. It seems to us, therefore, that the emendation in the corr. fo. 1632 of "bob" for *babe* is a happy one; and when *babe* was pronounced, as then, with the *a* broad, it would sound not unlike "bob." The Rev. Mr. Dyce recommends *brabe* ("Few Notes," p. 155), but it would puzzle him to find the word in our dictionaries; and when he quotes the glossary to Speght's "Chaucer," 1598, second-hand from Boswell, he would have seen, if he had looked himself, that Speght does not explain *heth* at all, but *hether*, and says that it means *mockery*, which was also Hearne's explanation. Mr. Singer, without naming him, takes Mr. Dyce's statement as to *brabe*; but "bob" was, in all probability, Shakespeare's word.

⁶ Yet keeps his book uncross'd.] The tradesman's book was *crossed* when the account was paid: the allusions to this circumstance in old writers are frequent. Perhaps in the preceding line we ought to read "Keeps 'em fine," but no change is absolutely required.

⁷ A prison for a debtor,] All the old copies read, "A prison or a debtor:" it was Pope's correction, confirmed by the corr. fo. 1632.

Our valour is, to chase what flies; our cage
We make a quire, as doth the prison'd bird,
And sing our bondage freely.

Bel.

How you speak!

Did you but know the city's usuries,
And felt them knowingly: the art o' the court,
As hard to leave, as keep; whose top to climb
Is certain falling, or so slippery, that
The fear's as bad as falling: the toil of the war,
A pain that only seems to seek out danger
I' the name of fame, and honour; which dies i' the search,
And hath as oft a slanderous epitaph,
As record of fair act; nay, many times,
Doth ill deserve by doing well; what's worse,
Must court'sy at the censure.—Oh, boys! this story
The world may read in me: my body's mark'd
With Roman swords, and my report was once
First with the best of note. Cymbeline lov'd me;
And when a soldier was the theme, my name
Was not far off: then, was I as a tree,
Whose boughs did bend with fruit; but, in one night,
A storm, or robbery, call it what you will,
Shook down my mellow hangings, nay, my leaves,
And left me bare to weather.

Gui.

Uncertain favour!

Bel. My fault being nothing (as I have told you oft)
But that two villains, whose false oaths prevail'd
Before my perfect honour, swore to Cymbeline,
I was confederate with the Romans: so,
Follow'd my banishment; and this twenty years
This rock, and these demesnes, have been my world;
Where I have liv'd at honest freedom, paid
More pious debts to heaven, than in all
The fore-end of my time.—But, up to the mountains!
This is not hunter's language.—He that strikes
The venison first shall be the lord o' the feast;
To him the other two shall minister,
And we will fear no poison, which attends
In place of greater state. I'll meet you in the valleys.

[*Exeunt GUIDERIUS and ARVIRAGUS.*]

How hard it is, to hide the sparks of nature!
These boys know little, they are sons to the king;
Nor Cymbeline dreams that they are alive.

They think, they are mine: and, though train'd up thus
meanly

I' the cave wherein they bow⁸, their thoughts do hit
The roofs of palaces; and nature prompts them,
In simple and low things, to prince it, much
Beyond the trick of others. This Polydore,—
The heir of Cymbeline and Britain, whom
The king his father call'd Guiderius,—Jove!
When on my three-foot stool I sit, and tell
The warlike feats I have done, his spirits fly out
Into my story; say,—“Thus mine enemy fell;
And thus I set my foot on's neck;” even then
The princely blood flows in his cheek, he sweats,
Strains his young nerves, and puts himself in posture
That acts my words. The younger brother, Cadwal,
(Once Arviragus) in as like a figure⁹,
Strikes life into my speech, and shows much more
His own conceiving.—Hark! the game is rous'd.— [Horn.
Oh Cymbeline! heaven, and my conscience, knows,
Thou didst unjustly banish me; whereon
At three, and two years old, I stole these babes,
Thinking to bar thee of succession, as
Thou reft'st me of my lands. Euriphile,
Thou wast their nurse; they took thee for their mother,
And every day do honour to her grave:
Myself, Belarius, that am Morgan call'd,
They take for natural father.—[Horn again sounded.] The
game is up. [Exit.]

⁸ I' the cave WHEREIN THEY BOW,] The folios read, *whereon the bow*. Warburton amended the text, in consistency with what has gone before, and in consistency, as now appears, with the corr. fo. 1632.

⁹ — in as like a FIGURE,] The corr. fo. 1632 puts it “in as like a *vigour*,” which seems on some accounts preferable, and *vigour* and “figure” might easily be confounded by the ear. Nevertheless, we leave the text untouched, thinking that “figure” may be what the poet wrote, in reference to the personal appearance of Cadwal, while Belarius was speaking. That *vigour* might however be misheard, and misprinted, “figure,” we find evidence in Beaumont and Fletcher's “Four Plays in One”—“The Triumph of Death,”—where Lavall complains of his wife, of whom he has become weary, and who can no longer excite his passions,

————— “a face that feeds not with fresh *vigours*
Every fresh hour.”

Here the editor has allowed “figures,” for *vigours*, to deform his text (Dyce's Beaumont and Fletcher, Vol. ii. p. 537). Lavall wishes his wife to feed his appetite with fresh *vigours*, not with “fresh figures:” “figures,” the Rev. Mr. Dyce must pardon us for saying, is nonsense.

SCENE IV.

Near Milford-Haven.

Enter PISANIO *and* IMOGEN.

Imo. Thou told'st me, when we came from horse, the place
 Was near at hand.—Ne'er long'd my mother so
 To see me first, as I have now¹.—Pisanio! Man!
 Where is Posthumus? What is in thy mind,
 That makes thee stare thus? Wherefore breaks that sigh
 From th' inward of thee? One, but painted thus,
 Would be interpreted a thing perplex'd
 Beyond self-explication: put thyself
 Into a haviour of less fear, ere wildness
 Vanquish my staid senses. What's the matter?
 Why tender'st thou that paper to me, with
 A look untender? If it be summer news,
 Smile to't before; if winterly, thou need'st
 But keep that countenance still.—My husband's hand!
 That drug-damn'd Italy hath out-craftied him,
 And he's at some hard point.—Speak, man: thy tongue
 May take off some extremity, which to read
 Would be even mortal to me.

Pis. Please you, read;
 And you shall find me, wretched man, a thing
 The most disdain'd of fortune. [*Giving a letter.*]

Imo. [*Reads.*] “Thy mistress, Pisanio, hath played the
 strumpet in my bed; the testimonies whereof lie bleeding in
 me. I speak not out of weak surmises, but from proof as
 strong as my grief, and as certain as I expect my revenge.
 That part, thou, Pisanio, must act for me, if thy faith be not

¹ ——— Ne'er long'd MY mother so

To see ME first, as I have now.] The folio, 1632, misprints “see me,” of the
 folio, 1623, *seeme*, and it stands *seeme* in the two later folios. Southern altered his
 copy of the folio, 1685, thus:—

“Ne'er long'd *his* mother so
 To see *him* first, as I have now;”

which certainly is more consistent with Imogen's state of mind, and renders the
 words “as I have now” more relative. It may have been an original misprint in
 the folio, 1623, but we adhere to it as perfectly intelligible.

tainted with the breach of her's. Let thine own hands take away her life; I shall give thee opportunity at Milford-Haven: she hath my letter for the purpose: where, if thou fear to strike, and to make me certain it is done, thou art the pandar to her dishonour, and equally to me disloyal."

Pis. What shall I need to draw my sword? the paper Hath cut her throat already.—No; 'tis slander, Whose edge is sharper than the sword; whose tongue Outvenoms all the worms of Nile; whose breath Rides on the posting winds, and doth belie All corners of the world: kings, queens, and states, Maids, matrons, nay, the secrets of the grave This viperous slander enters.—What cheer, madam?

Imo. False to his bed! What is it, to be false? To lie in watch there, and to think on him? To weep 'twixt clock and clock? if sleep charge nature, To break it with a fearful dream of him, And cry myself awake? that's false to his bed, Is it?

Pis. Alas, good lady!

Imo. I false? Thy conscience witness.—Iachimo, Thou didst accuse him of incontinency; Thou then look'dst like a villain; now, methinks, Thy favour's good enough.—Some jay of Italy, Whose mother was her painting², hath betray'd him:

² Whose mother was her painting.] So all the old impressions; and such has hitherto been the text of every edition. It cannot be disputed that the meaning is clear, taking it to be, that "painting" is spoken of as the mother of the "jay of Italy"—that is, to which she was indebted for her existence. In the same way Guiderius subsequently calls a tailor "the grandfather" of Cloten, as the person who had made him by making his clothes. The corr. fo. 1632 alters the passage thus, as if it had been entirely misheard:—

"Some jay of Italy,

Who smother's her with painting, hath betray'd him."

The meaning here requires no illustration: it seems to express precisely, and naturally without a figure, what Imogen must have intended: it is to be observed, besides, that if Shakespeare had meant to say that "painting" was the mother of the "jay of Italy," he would not have inverted the passage as he has done, because the line does not in any way call for it: to have said,

"Some jay of Italy,

Whose painting was her mother, hath betray'd him,"

would have suited the line just as well as the inversion. No inversion is used when Guiderius speaks of the tailor as the grandfather of Cloten; and on the general ground of probability we contend, that it is very unlikely that our poet would have said the same thing, and nearly in the same words, twice in the same play. In "Hamlet," A. i. sc. 2 (this Vol. p. 482), "good mother," as it properly stands

Poor I am stale, a garment out of fashion;
 And, for I am richer than to hang by the walls,
 I must be ripp'd:—to pieces with me!—Oh!
 Men's vows are women's traitors. All good seeming,
 By thy revolt, Oh husband! shall be thought
 Put on for villainy; not born where't grows,
 But worn a bait for ladies.

Pis. Good madam, hear me.

Imo. True honest men being heard, like false Æneas,
 Were in his time thought false; and Sinon's weeping
 Did scandal many a holy tear; took pity
 From most true wretchedness: so thou, Posthumus,
 Wilt lay the leaven on all proper men:
 Goodly, and gallant, shall be false, and perjur'd,
 From thy great fail.—Come, fellow; be thou honest:
 Do thou thy master's bidding. When thou seest him,
 A little witness my obedience: look!
 I draw the sword myself: take it; and hit
 The innocent mansion of my love, my heart.
 Fear not; 'tis empty of all things, but grief:
 Thy master is not there, who was, indeed,
 The riches of it. Do his bidding; strike.
 Thou mayst be valiant in a better cause,
 But now thou seem'st a coward.

Pis. Hence, vile instrument!

Thou shalt not damn my hand.

Imo. Why, I must die;

And if I do not by thy hand, thou art
 No servant of thy master's. Against self-slaughter
 There is a prohibition so divine,
 That cravens my weak hand. Come, here's my heart:
 Something's afore't³:—Soft, soft! we'll no defence;
 Obedient as the scabbard.—What is here?
 The scriptures of the loyal Leonatus,
 All turn'd to heresy? Away, away,
 Corrupters of my faith! you shall no more

in the folio, 1623, had been misprinted in the 4to, 1611, *could smother*. Still, though we are strongly disposed to believe that the emendation in the corr. fo. 1632 represents the language of Shakespeare, we do not place it in the text, upon our ordinary principle, not to disturb words in the old copies which bear a consistent and intelligible meaning.

³ Something's AFORE'T:] The compositor misprinted these words "Something's a-foot," an error corrected by Rowe. "Something's in front" is the expression in the corr. fo. 1632.

Be stomachers to my heart. Thus may poor fools
Believe false teachers: though those that are betray'd
Do feel the treason sharply, yet the traitor
Stands in worse case of woe.

And thou, Posthumus, that didst set up
My disobedience 'gainst the king my father,
And make me put into contempt the suits
Of princely followers⁴, shalt hereafter find
It is no act of common passage, but
A strain of rareness: and I grieve myself,
To think, when thou shalt be disedg'd by her
That now thou tir'st on⁵, how thy memory
Will then be pang'd by me.—Pr'ythee, dispatch:
The lamb entreats the butcher: where's thy knife?
Thou art too slow to do thy master's bidding,
When I desire it too.

Pis. Oh gracious lady!
Since I receiv'd command to do this business,
I have not slept one wink.

Imo. Do't, and to bed, then.

Pis. I'll crack mine eye-balls first⁶.

Imo. Wherefore, then,
Didst undertake it? Why hast thou abus'd
So many miles with a pretence? this place?
Mine action, and thine own? our horses' labour?
The time inviting thee? the perturb'd court
For my being absent; whereunto I never
Purpose return? Why hast thou gone so far,
To be unbent, when thou hast ta'en thy stand,
Th' elected deer before thee?

Pis. But to win time,

⁴ Of princely FOLLOWERS,] *i. e.* Princely *suitors*: it absurdly stands "princely fellows" in the folios, but is properly amended in the corr. fo. 1632. The old compositor hastily misread "followers" *fellows*, as it is spelt in the folio, 1623.

⁵ ——— when thou shalt be DISEDG'D by her

That now thou TIR'ST ON,] To "disedge" is, of course, to take off the edge of appetite: to "tire on" is to feed on, or peck at ravenously, as a bird of prey. See Vol. ii. p. 44; Vol. iv. p. 124; Vol. v. p. 254.

⁶ I'll CRACK mine eye-balls first.] The old reading is *wake* for "crack," and when "cracke" was spelt, as then, with a final *e*, the mistake was easy. Sir Thomas Hanmer read, "I'll *wake* mine eye-balls *blind* first;" but neither he, nor any of his successors, have informed us where the expression to "wake eye-balls blind" is to be found. It is in truth without precedent, whereas "to crack the eye-balls" is a phrase perfectly natural, and requires no addition of *blind* or of any other word. Our text is that of the corr. fo. 1632, and we are confident that it is right.

To lose so bad employment; in the which
I have consider'd of a course. Good lady,
Hear me with patience.

Imo. Talk thy tongue weary; speak:
I have heard I am a strumpet, and mine ear,
Therein false struck, can take no greater wound,
Nor tent to bottom that. But speak.

Pis. Then, madam,
I thought you would not back again.

Imo. Most like,
Bringing me here to kill me.

Pis. Not so, neither:
But if I were as wise as honest, then
My purpose would prove well. It cannot be,
But that my master is abus'd:
Some villain, ay, and singular in his art,
Hath done you both this cursed injury.

Imo. Some Roman courtezan.

Pis. No, on my life.
I'll give but notice you are dead, and send him
Some bloody sign of it; for 'tis commanded
I should do so: you shall be miss'd at court,
And that will well confirm it.

Imo. Why, good fellow,
What shall I do the while? where bide? how live?
Or in my life what comfort, when I am
Dead to my husband?

Pis. If you'll back to the court,—

Imo. No court, no father; nor no more ado
With that harsh, noble, simple, empty nothing⁷,
That Cloten, whose love-suit hath been to me
As fearful as a siege.

Pis. If not at court,
Then not in Britain must you bide.

Imo. Where then?
Hath Britain all the sun that shines? Day, night,
Are they not but in Britain? I' the world's volume
Our Britain seems as of it, but not in it;
In a great pool, a swan's nest: pr'ythee, think

⁷ With that harsh, noble, simple, EMPTY nothing,] The word "empty" is derived from the corr. fo. 1632, and we are thankful for it: it amends the defective verse, and supplies an important omission with the word that, we may almost say, certainly belonged to the place.

There's livers out of Britain.

Pis. I am most glad
You think of other place. Th' ambassador,
Lucius the Roman, comes to Milford-Haven
To-morrow: now, if you could wear a mind
Dark as your fortune is, and but disguise
That, which, t' appear itself, must not yet be,
But by self-danger, you should tread a course
Privy, yet full of view⁸: yea, haply, near
The residence of Posthumus; so nigh, at least,
That though his actions were not visible, yet
Report should render him hourly to your ear,
As truly as he moves.

Imo. Oh, for such means!
Though peril to my modesty, not death on't,
I would adventure.

Pis. Well then, here's the point.
You must forget to be a woman; change
Command into obedience; fear, and niceness,
(The handmaids of all women, or more truly,
Woman it pretty self) into a waggish courage⁹:
Ready in gibes, quick-answer'd, saucy, and
As quarrelous as the weasel: nay, you must
Forget that rarest treasure of your cheek,
Exposing it (but, Oh, the harder heart!
Alack, no remedy!) to the greedy touch
Of common-kissing Titan; and forget
Your laboursome and dainty trims, wherein
You made great Juno angry.

Imo. Nay, be brief:
I see into thy end, and am almost
A man already.

Pis. First, make yourself but like one.

⁸ PRIVY, YET full of view:] Here we have an emendation from the corr. fo. 1632 that cannot well be disputed. The words in the folios are "*Pretty, and full of view:*" what can be the meaning of *pretty* so applied? What Imogen wanted was to be private, yet to have an opportunity of seeing all that occurred, and "Privy, yet full of view" are just the terms to express it. Mr. Singer tells us that the objection to "privy" is, that it requires *and* to be altered to "yet:" unquestionably; and that is precisely what is done in the corr. fo. 1632, where *Pretty, and* is erased, and "Privy, yet" substituted. According to his own showing, therefore, he must approve the emendation.

⁹ — into a waggish COURAGE:] *Carriage* in the corr. fo. 1632; but we allow "courage" to remain in consequence of "fear" having occurred, perhaps as the antithesis, two lines above.

Forethinking this, I have already fit
 ('Tis in my cloak-bag) doublet, hat, hose, all
 That answer to them: would you, in their serving,
 And with what imitation you can borrow
 From youth of such a season, 'fore noble Lucius
 Present yourself, desire his service, tell him
 Wherein you are happy, (which you will make him know¹,
 If that his head have ear in music) doubtless,
 With joy he will embrace you; for he's honourable,
 And doubling that, most holy. Your means abroad,
 You have me, rich; and I will never fail
 Beginning nor supplyment.

Imo. Thou art all the comfort
 The gods will diet me with. Pr'ythee, away:
 There's more to be considered, but we'll even
 All that good time will give us. This attempt
 I'm soldier to, and will abide it with
 A prince's courage. Away, I pr'ythee.

Pis. Well, madam, we must take a short farewell,
 Lest, being miss'd, I be suspected of
 Your carriage from the court. My noble mistress,
 Here is a box; I had it from the queen:
 What's in't is precious; if you are sick at sea,
 Or stomach-qualm'd at land, a dram of this
 Will drive away distemper.—To some shade,
 And fit you to your manhood.—May the gods
 Direct you to the best!

Imo. Amen. I thank thee. [*Exeunt.*

SCENE V.

A Room in CYMBELINE's Palace.

Enter CYMBELINE, Queen, CLOTEN, LUCIUS, and Lords.

Cym. Thus far; and so farewell.

Luc.

Thanks, royal sir.

My emperor hath wrote, I must from hence;

¹ — (which you will make him know,) In the original it stands "which will make him know," "you" having perhaps accidentally dropped out. All the folios are alike in this respect; but "you" is supplied in MS. in the corr. fo. 1632. Three lines lower we might read "*For* means abroad" with advantage.

And am right sorry that I must report ye
My master's enemy.

Cym. Our subjects, sir,
Will not endure his yoke ; and for ourself
To show less sovereignty than they must needs
Appear unkinglike.

Luc. So, sir I desire of you
A conduct over land to Milford-Haven.—
Madam, all joy befall your grace,—and you !

Cym. My lords, you are appointed for that office ;
The due of honour in no point omit.
So, farewell, noble Lucius.

Luc. Your hand, my lord.

Clo. Receive it friendly ; but from this time forth
I wear it as your enemy.

Luc. Sir, the event
Is yet to name the winner. Fare you well.

Cym. Leave not the worthy Lucius, good my lords,
Till he have cross'd the Severn.—Happiness !

[*Exeunt LUCIUS and Lords.*]

Queen. He goes hence frowning ; but it honours us,
That we have given him cause.

Clo. 'Tis all the better :
Your valiant Britons have their wishes in it.

Cym. Lucius hath wrote already to the emperor
How it goes here. It fits us, therefore, ripely,
Our chariots and our horsemen be in readiness :
The powers that he already hath in Gallia
Will soon be drawn to head, from whence he moves
His war for Britain.

Queen. 'Tis not sleepy business,
But must be look'd to speedily, and strongly.

Cym. Our expectation that it would be thus
Hath made us forward. But, my gentle queen,
Where is our daughter ? She hath not appear'd
Before the Roman, nor to us hath tender'd
The duty of the day. She looks us like
A thing more made of malice, than of duty :
We have noted it.—Call her before us, for
We have been too slight in sufferance. [*Exit an Attendant.*]

Queen. Royal sir,
Since the exile of Posthumus, most retir'd
Hath her life been ; the cure whereof, my lord,

'Tis time must do. Beseech your majesty,
 Forbear sharp speeches to her: she's a lady
 So tender of rebukes, that words are strokes,
 And strokes death to her.

Re-enter an Attendant.

Cym. Where is she, sir? How
 Can her contempt be answer'd?

Atten. Please you, sir,
 Her chambers are all lock'd; and there's no answer
 That will be given to the loud'st noise we make².

Queen. My lord, when last I went to visit her,
 She pray'd me to excuse her keeping close;
 Whereto constrain'd by her infirmity,
 She should that duty leave unpaid to you,
 Which daily she was bound to proffer: this
 She wish'd me to make known, but our great court
 Made me to blame in memory.

Cym. Her doors lock'd?
 Not seen of late? Grant, heavens, that which I
 Fear prove false!

[*Exit.*

Queen. Son, I say, follow the king.

Clo. That man of her's, Pisanio, her old servant,
 I have not seen these two days.

Queen. Go, look after.—

[*Exit* CLOTEN.]

Pisanio, thou that stand'st so for Posthumus³!
 He hath a drug of mine: I pray, his absence
 Proceed by swallowing that, for he believes
 It is a thing most precious. But for her,
 Where is she gone? Haply, despair hath seiz'd her;
 Or, wing'd with fervour of her love, she's flown
 To her desir'd Posthumus. Gone she is
 To death, or to dishonour; and my end

² That will be given to the LOUD'ST noise we make.] So the corr. fo. 1632 instead of "*loud of noise*" of the old impressions. Mr. Singer silently appropriates this emendation, while the Rev. Mr. Dyce, with unusual want of ear and taste, would read "to the *loud'st of noise*." "*Remarks*," p. 256.

³ Pisanio, thou that stand'st so for Posthumus!] The Rev. Mr. Dyce has a long note (long, considering its import) upon the fitness of a mark of admiration after Posthumus. We are of his opinion, and willingly erase the offensive comma of our first edition.

Can make good use of either: she being down,
I have the placing of the British crown.

Re-enter CLOTEN.

How now, my son!

Clo. 'Tis certain, she is fled.
Go in, and cheer the king: he rages; none
Dare come about him.

Queen. All the better: may
This night forestal him of the coming day! [*Exit Queen.*]

Clo. I love, and hate her, for she's fair and royal;
And that she hath all courtly parts, more exquisite
Than lady, ladies, woman: from every one
The best she hath, and she, of all compounded,
Outsells them all⁴. I love her therefore; but,
Disdaining me, and throwing favours on
The low Posthumus, slanders so her judgment,
That what's else rare is chok'd; and in that point
I will conclude to hate her; nay, indeed,
To be reveng'd upon her: for, when fools shall—

Enter PISANIO.

Who is here?—What! are you packing, sirrah?
Come hither. Ah, you precious pandar! Villain,
Where is thy lady? In a word, or else
Thou art straightway with the fiends.

Pis. Oh, good my lord!

Clo. Where is thy lady? or, by Jupiter—
I will not ask again. Close villain,
I'll have this secret from thy heart, or rip
Thy heart to find it. Is she with Posthumus?
From whose so many weights of baseness cannot
A dram of worth be drawn.

Pis. Alas, my lord!
How can she be with him? When was she miss'd?
He is in Rome.

Clo. Where is she, sir? Come nearer;

⁴ The best she hath, and she, of all compounded,
OUTSELLS them all.] Possibly we might read "*excels* them all." There is
a well-remembered corresponding passage in "*The Tempest*," A. iii. sc. 1:

"But you, oh! you
So perfect and so peerless, are created
Of every creature's best."

No farther halting: satisfy me home

What is become of her?

Pis. Oh, my all-worthy lord!

Clo. All-worthy villain!

Discover where thy mistress is, at once,
At the next word;—no more of worthy lord.

Speak, or thy silence on the instant is

Thy condemnation and thy death.

Pis. Then, sir,

This paper is the history of my knowledge

Touching her flight.

[*Presenting a letter.*

Clo. Let's see't.—I will pursue her

Even to Augustus' throne.

[*He reads it.*

Pis. [*Aside.*] Or this, or perish⁵.

She's far enough; and what he learns by this,

May prove his travel, not her danger.

Clo. Humph!

Pis. [*Aside.*] I'll write to my lord she's dead.—Oh Imogen,
Safe mayst thou wander, safe return again!

Clo. Sirrah, is this letter true?

Pis. Sir, as I think.

Clo. It is Posthumus' hand; I know't.—Sirrah, if thou
wouldst not be a villain, but do me true service, undergo those
employments, wherein I should have cause to use thee, with
a serious industry,—that is, what villainy soe'er I bid thee do,
to perform it directly and truly, I would think thee an
honest man: thou shouldest neither want my means for thy
relief, nor my voice for thy preferment.

Pis. Well, my good lord.

Clo. Wilt thou serve me? For since patiently and con-
stantly thou hast stuck to the bare fortune of that beggar
Posthumus, thou canst not, in the course of gratitude, but be
a diligent follower of mine. Wilt thou serve me?

Pis. Sir, I will.

Clo. Give me thy hand; here's my purse. Hast any of
thy late master's garments in thy possession?

Pis. I have, my lord, at my lodging, the same suit he wore
when he took leave of my lady and mistress.

Clo. The first service thou dost me, fetch that suit hither:
let it be thy first service; go.

⁵ Or this, or perish.] Meaning, Either I must do this, or perish for not doing
it: therefore, he shows the letter, but consoles himself by thinking that Imogen is
out of reach, and Cloten misled.

Pis. I shall, my lord.

[*Exit.*

Clo. Meet thee at Milford-Haven.—I forgot to ask him one thing; I'll remember't anon.—Even there thou villain, Posthumus, will I kill thee.—I would, these garments were come. She said upon a time (the bitterness of it I now belch from my heart) that she held the very garment of Posthumus in more respect than my noble and natural person, together with the adornment of my qualities. With that suit upon my back, will I ravish her: first kill him, and in her eyes; there shall she see my valour, which will then be a torment to her contempt. He on the ground, my speech of insultment ended on his dead body,—and when my lust hath dined, (which, as I say, to vex her, I will execute in the clothes that she so praised) to the court I'll knock her back, foot her home again. She hath despised me rejoicingly, and I'll be merry in my revenge.

Re-enter PISANIO, with the clothes.

Be those the garments?

Pis. Ay, my noble lord.

Clo. How long is't since she went to Milford-Haven?

Pis. She can scarce be there yet.

Clo. Bring this apparel to my chamber; that is the second thing that I have commanded thee: the third is, that thou wilt be a voluntary mute to my design. Be but duteous, and true preferment shall tender itself to thee.—My revenge is now at Milford: would I had wings to follow it!—Come, and be true.

[*Exit.*

Pis. Thou bidd'st me to thy loss⁶: for, true to thee, Were to prove false, which I will never be, To him that is most true.—To Milford go, And find not her whom thou pursuest. Flow, flow, You heavenly blessings, on her! This fool's speed Be cross'd with slowness: labour be his meed!

[*Exit.*

⁶ Thou bidd'st me to THY loss:] “Thy” and *my* were often confounded by old printers, and this seems a case of the kind: the corr. fo. 1632 puts “thy” for *my*, and with apparent reason: it was to Cloten's loss that he bade Pisanio be true, because Pisanio was resolved to be true to his own master, Posthumus, who, he was persuaded, was himself true, not meriting any part of the accusation of falsehood made to Imogen.

SCENE VI.

Before the Cave of BELARIUS.

Enter IMOGEN, attired like a boy.

Imo. I see, a man's life is a tedious one :
I have 'tir'd myself', and for two nights together
Have made the ground my bed : I should be sick,
But that my resolution helps me.—Milford,
When from the mountain-top Pisanio show'd thee,
Thou wast within a ken. Oh Jove ! I think,
Foundations fly the wretched ; such, I mean,
Where they should be reliev'd. Two beggars told me,
I could not miss my way : will poor folks lie,
That have afflictions on them, knowing 'tis
A punishment, or trial ? Yes ; no wonder,
When rich ones scarce tell true : to lapse in fulness
Is sorer, than to lie for need ; and falsehood
Is worse in kings than beggars.—My dear lord !
Thou art one o' the false ones : now I think on thee,
My hunger's gone ; but even before, I was
At point to sink for food.—But what is this ?

[*Seeing the cave.*

Here is a path to it : 'tis some savage hold :
I were best not call ; I dare not call ; yet famine,
Ere clean it o'erthrow nature, makes it valiant.
Plenty, and peace, breeds cowards ; hardness ever
Of hardness is mother.—Ho ! Who's here ?
If any thing that's civil, speak ; if savage,
Take, or lend.—Ho !—No answer ? then, I'll enter.
Best draw my sword ; and if mine enemy
But fear the sword like me, he'll scarcely look on't.
Such a foe, good heavens !

[*She enters the cave.*

⁷ I have 'TIR'D myself,] *i. e.* *Attired* myself : this emendation is from the corr. fo. 1632, and Mr. Singer employs it, mentioning that "Mr. Collier's folio would substitute *attired*." This is a mistake—of course unintentional—*attired* would not suit the verse, and the real recommendation is what Mr. Singer adopts, viz. "'tir'd." We have still some doubt whether the meaning of Imogen be, that she has dressed herself like a boy, or that she has wearied herself : in the first line she says that "a man's life is a tedious one," and in the next she may reasonably follow it it up by stating that she had *tired* herself.

Enter BELARIUS, GUIDERIUS, and ARVIRAGUS.

Bel. You, Polydore, have prov'd best woodman⁸, and
Are master of the feast: Cadwal, and I,
Will play the cook and servant; 'tis our match:
The sweat of industry would dry, and die,
But for the end it works to. Come; our stomachs
Will make what's homely, savoury: weariness
Can snore upon the flint, when resty sloth
Finds the down pillow hard.—Now, peace be here,
Poor house, that keep'st thyself!

Gui. I am thoroughly weary.

Arv. I am weak with toil, yet strong in appetite.

Gui. There is cold meat i' the cave: we'll browze on that,
Whilst what we have kill'd be cook'd.

Bel. Stay: come not in.

[*Looking in.*]

But that it eats our victuals, I should think
Here were a fairy.

Gui. What's the matter, sir?

Bel. By Jupiter, an angel! or, if not,
An earthly paragon!—Behold divineness
No elder than a boy!

Enter IMOGEN.

Imo. Good masters, harm me not:
Before I enter'd here, I call'd; and thought
To have begg'd, or bought, what I have took. Good troth,
I have stolen nought; nor would not, though I had found
Gold strew'd i' the floor⁹. Here's money for my meat:

⁸ — best WOODMAN,] From a passage in "Measure for Measure," A. iv. sc. 3, it appears that "woodman" and *wencher* were synonymous: here "the best woodman" only means the most skilful in the pursuit of game in the wood; and Malone, very much in point, cited the following lines from our poet's "Lucrece," which he and Mr. Singer, who uses the same quotation, miscall "The Rape of Lucrece:"—

"He is no woodman, that doth bend his bow
Against a poor unseasonable doe."

We only mention the mistake, because Shakespeare never called his poem "The Rape of Lucrece:" it did not bear that title in any edition from 1594 to 1624.

⁹ Gold strew'd i' the floor.] *O'* the floor, or *on* the floor, as we should now say: another instance of licence in the use of prepositions in the time of Shakespeare. To alter it to "*o'* the floor," with Sir T. Hanmer, is to sacrifice the characteristic language of our poet and his contemporaries. Farther on we have "fallen *in* this offence," for "fallen *into* this offence," and there is as much reason for amending the one as the other.

I would have left it on the board, so soon
As I had made my meal, and parted
With prayers for the provider.

Gui. Money, youth?

Arv. All gold and silver rather turn to dirt!
As 'tis no better reckon'd, but of those
Who worship dirty gods.

Imo. I see, you are angry.
Know, if you kill me for my fault, I should
Have died, had I not made it.

Bel. Whither bound?

Imo. To Milford-Haven.

Bel. What's your name?

Imo. Fidele, sir. I have a kinsman, who
Is bound for Italy: he embark'd at Milford;
To whom being going, almost spent with hunger,
I am fallen in this offence.

Bel. Pr'ythee, fair youth,
Think us no churls, nor measure our good minds
By this rude place we live in. Well encounter'd.
'Tis almost night: you shall have better cheer
Ere you depart; and thanks, to stay and eat it.—
Boys, bid him welcome.

Gui. Were you a woman, youth,
I should woo hard, but be your groom.—In honesty,
I'd bid for you, as I'd buy¹⁰.

Arv. I'll make't my comfort,
He is a man: I'll love him as my brother;
And such a welcome as I'd give to him,
After long absence, such is your's.—Most welcome.
Be sprightly, for you fall 'mongst friends.

Imo. 'Mongst friends!
If brothers?—[*Aside.*] Would it had been so, that they
Had been my father's sons: then, had my price
Been less¹¹; and so more equal ballasting

¹⁰ I'd bid for you, as I'd buy.] The old copies have "*I bid for you, as I do buy,*" but the whole is evidently conditional. Mr. Singer has "*as I'd buy,*" but has not seen that it is just as necessary to amend the first part of the sentence as the last. Guiderius is stating figuratively what he would give, if it had happened that Imogen was a woman.

¹¹ ——— then, had my PRICE
Been less;] It is *prize* in the early editions, but it evidently ought to be "*price*;" the mistake must have been occasioned, here and elsewhere, by mis-hearing, or by confounding one word with another. Imogen says that her "*price*"

To thee, Posthumus¹.

Bel. He wrings at some distress.

Gui. Would I could free't!

Arv. Or I; whate'er it be,
What pain it cost, what danger. Gods!

Bel. Hark, boys.
[*Talking apart.*]

Imo. Great men,
That had a court no bigger than this cave,
That did attend themselves, and had the virtue
Which their own conscience seal'd them, (laying by
That nothing gift of differing multitudes²)
Could not out-peer these twain. Pardon me, gods!
I'd change my sex to be companion with them,
Since Leonatus false³.

Bel. It shall be so.

Boys, we'll go dress our hunt.—Fair youth, come in:
Discourse is heavy, fasting; when we have supp'd,
We'll mannerly demand thee of thy story,
So far as thou wilt speak it.

Gui. Pray, draw near.

Arv. The night to the owl, and morn to the lark, less
welcome.

Imo. Thanks, sir.

Arv. I pray, draw near. [Exeunt.]

would have been less, and therefore she on a greater equality with Posthumus, if Guiderius and Arviragus had been her brothers.

¹ ——— and so more equal BALLASTING

To thee, Posthumus.] Although we have no warrant for alteration, we may, perhaps, doubt here whether "ballasting" be not a misprint, or rather a mishearing, for *balancing*: Imogen refers to herself as too heavy in the scale against her lover, she being a princess, and he only an exiled subject. If the corr. fo. 1632 had had *balancing* for "ballasting," we should nevertheless have said that the latter was quite intelligible, and, perhaps, the poet's word.

² That nothing gift of DIFFERING multitudes)] Some dispute has arisen respecting the word "differing" in this line, but no commentator has taken what appears to be the plain sense of the author: "differing multitudes" does not mean "deferring multitudes," with Theobald, Hanmer, and Warburton; nor *many-headed*, with Johnson; nor *unsteady*, with Monck Mason and Steevens; but merely, as it seems to us, *differing in respect of rank* from the persons upon whom those multitudes bestow the "nothing gift" of reputation. The poet is contrasting, in a manner, the givers with the person to whom the gift is made.

³ Since Leonatus false.] *i. e.* Since Leonatus *is* false; an unusual but not an unprecedented form of expression.

SCENE VII.

Rome.

Enter two Senators and Tribunes.

1 *Sen.* This is the tenour of the emperor's writ:
That since the common men are now in action
'Gainst the Pannonians and Dalmatians⁴;
And that the legions now in Gallia are
Full weak to undertake our wars against
The fallen-off Britons, that we do incite
The gentry to this business. He creates
Lucius pro-consul; and to you, the tribunes,
For this immediate levy he commends
His absolute commission⁵. Long live Cæsar!

Tri. Is Lucius general of the forces?

2 *Sen.*

Ay.

Tri. Remaining now in Gallia?

1 *Sen.*

With those legions

Which I have spoke of, whereunto your levy
Must be suppliant: the words of your commission
Will tie you to the numbers, and the time
Of their dispatch.

Tri.

We will discharge our duty. [*Exeunt.*

⁴ 'Gainst the Pannonians and Dalmatians;] The revolt of the Pannonians and Dalmatians has been already mentioned in A. iii. sc. 1, p. 304. Malone correctly observes, that this event occurred, not in the reign of Cymbeline, but in that of his father, Tenantius, whose name was introduced in the beginning of this play. Tenantius was nephew to Cassibelan. These were niceties of history, to which Shakespeare did not think it necessary to attend: he adapted history to his drama, not his drama to history.

⁵ For this immediate levy he COMMENDS

His absolute commission.] "Commends" has been misprinted *commands* in every edition, ancient and modern, that has come under our eyes. Mr. Singer was the first to alter *commands* to "commends" in 1856; but three years earlier (as Mr. Singer must have been aware) it had appeared in our "Notes and Emendations," p. 522, derived from the corr. fo. 1632. Nevertheless, although in so many places Mr. Singer has availed himself of our corr. fo. 1632, and has now and then mentioned it (especially if he could impute error to it), he has here, as often previously, maintained strict silence as to the source of the textual improvement, which, we may be sure, he only accepted on the hardest compulsion of inevitable fitness.

ACT IV. SCENE I.

The Forest, near the Cave.

Enter CLOTEN.

Clo. I am near to the place where they should meet, if Pisanio have mapped it truly. How fit his garments serve me! Why should his mistress, who was made by him that made the tailor, not be fit too? the rather, (saving reverence of the word) for 'tis said, a woman's fitness comes by fits. Therein I must play the workman. I dare speak it to myself, (for it is not vain-glory, for a man and his glass to confer—in his own chamber I mean⁶) the lines of my body are as well-drawn as his; no less young, more strong, not beneath him in fortunes, beyond him in the advantage of the time, above him in birth, alike conversant in general services, and more remarkable in single oppositions: yet this imperseverant thing loves him in my despite⁷. What mortality is! Posthumus, thy head, which now is growing upon thy shoulders, shall within this hour be off, thy mistress enforced, thy

⁶ — in his own chamber I mean)] It has been invariable to make the parenthesis end at "chamber," but it is a decided error.

⁷ — yet this IMPERSEVERANT thing loves him in my despite.] In our former edition we expressly said that "imperseverant" might be taken in the sense of *imperceptive*, i. e. not perceiving. The Rev. Mr. Dyce, in his "Remarks," p. 258, takes up the same notion, and adds that "the right reading, according to modern orthography, is undoubtedly 'this *imperceiverant* thing:'" he also gives an instance of the use of the word *perseverance*, which he prints "perceiverance," in "The Widow," A. iii. sc. 2, both in Middleton's Works, iii. 318, and in Beaumont and Fletcher's Works, iv. 341. If there be such a word as *perseverance* or *perceiverance*, it is easy to see how "imperseverant" in our text was formed: we adhere to the old spelling here, on account merely of the peculiarity of the term; and it must be allowed that for Cloten to call Imogen, who cannot see his merits, an *unperceiving* thing is a very natural epithet. It is very clear, however, that the old annotator on the folio, 1632, was not aware of such a meaning for "imperseverant," and in his margin recorded what, he considered, the poet meant to write, and what perhaps the corrector had been in the habit of hearing recited, viz. *perverse*, *errant*, in reference to the obstinacy of Imogen, and to the wandering life to which she had taken. When we prepared our Vol. of "Notes and Emendations" in 1853, we did not do justice to our own speculation ten years before, that "imperseverant" might be taken in the sense of *imperceptive* or "*imperceiving*." We therefore leave the old text unaltered, even as to the spelling, but mention the change in the corr. fo. 1632 as a happy emendation on the part of a man, who did not know of the existence of such a word as "imperseverant."

garments cut to pieces before thy face ; and all this done, spurn her home to her father, who may, haply, be a little angry for my so rough usage ; but my mother, having power of his testiness, shall turn all into my commendations. My horse is tied up safe : out, sword, and to a sore purpose. Fortune, put them into my hand ! This is the very description of their meeting-place, and the fellow dares not deceive me.

[*Exit.*

SCENE II.

Before the Cave.

Enter, from the cave, BELARIUS, GUIDERIUS, ARVIRAGUS, and IMOGEN.

Bel. You are not well : [*To IMOGEN.*] remain here in the cave ;
We'll come to you after hunting.

Arv.

Brother, stay here :

[*To IMOGEN.*

Are we not brothers ?

Imo. So man and man should be ;
But clay and clay differs in dignity,
Whose dust is both alike. I am very sick.

Gui. Go you to hunting ; I'll abide with him.

Imo. So sick I am not,—yet I am not well ;
But not so citizen a wanton, as
To seem to die, ere sick. So please you, leave me ;
Stick to your journal course : the breach of custom
Is breach of all. I am ill ; but your being by me
Cannot amend me : society is no comfort
To one not sociable. I am not very sick,
Since I can reason of it : pray you, trust me here ;
I'll rob none but myself, and let me die,
Stealing so poorly.

Gui. I love thee : I have spoke it :
How much the quantity, the weight as much,
As I do love my father.

Bel. What ! how ? how ?

Arv. If it be sin to say so, sir, I yoke me
In my good brother's fault : I know not why

I love this youth ; and I have heard you say,
Love's reason's without reason : the bier at door⁸,
And a demand who is't shall die, I'd say,
My father, not this youth.

Bel. [*Aside.*] Oh noble strain !
Oh worthiness of nature ! breed of greatness !
Cowards father cowards, and base things sire base :
Nature hath meal and bran ; contempt and grace.
I am not their father ; yet who this should be,
Doth miracle itself, lov'd before me.—
'Tis the ninth hour o' the morn.

Arr. Brother, farewell.

Imo. I wish ye sport.

Arr. You health.—So please you, sir.

Imo. [*Aside.*] These are kind creatures. Gods, what lies
I have heard !

Our courtiers say, all's savage but at court :
Experience, oh ! thou disprov'st report.

Th' imperious seas breed monsters ; for the dish,
Poor tributary rivers as sweet fish.

I am sick still ; heart-sick.—Pisanio,

I'll now taste of thy drug. [*Drinking.*]

Gui. I could not stir him :
He said, he was gentle, but unfortunate ;
Dishonestly afflicted, but yet honest.

Arr. Thus did he answer me ; yet said, hereafter
I might know more.

Bel. To the field, to the field !—
We'll leave you for this time ; go in, and rest.

⁸ — the BIER at door,] The use of the word "bier" reminds us of a very noticeable misprint, which has hitherto set at defiance all commentators, in Fletcher's "Valentinian," A. ii. sc. 3 (Dyce's Beaumont and Fletcher, v. 238), where Pontius, a veteran captain, is contrasting the condition of soldiers during peace, with the rewards of flatterers, who, like daws and starlings, cry "Ave Cæsar !" and obtain a thousand drachmas ; and he adds of old soldiers,

"For thus we get but years and beets."

"For thus" ought to be, "for *this* ;" but, passing over that error, what is to be understood by *beets*, as it stands in the old copies ? Weber says that *beats* is the true orthography, and that it means "blows," which the Rev. Mr. Dyce (strange to say) pronounces in favour of. Where, in English, is *beats* used for "blows ?" It would not, we are persuaded, be possible to point out an instance ; and what the veteran captain means is, that while flatterers are rewarded, soldiers are allowed to grow old and die in beggary :—

"For *this* we get but years and *biers*."

"Biers" might be written *beers* in the old MS., and every editor knows that *r* and *t* were most frequently confounded by printers.

Arr. We'll not be long away.

Bel.

Pray, be not sick,

For you must be our housewife.

Imo.

Well, or ill,

I am bound to you.

Bel.

And shalt be ever.

[*Exit* IMOGEN.]

This youth, howe'er distress'd, appears he hath had
Good ancestors.

Arr.

How angel-like he sings.

Gui. But his neat cookery: he cut our roots in characters⁹;
And sauc'd our broths, as Juno had been sick,
And he her dieter.

Arr.

Nobly he yokes

A smiling with a sigh, as if the sigh
Was that it was, for not being such a smile;
The smile mocking the sigh, that it would fly
From so divine a temple, to commix
With winds that sailors rail at.

Gui.

I do note,

That grief and patience, rooted in him both¹⁰,
Mingle their spurs together.

Arr.

Grow, patience¹!

And let the stinking elder, grief, untwine
His perishing root with the increasing vine!

Bel. It is great morning. Come; away!—Who's there?

Enter CLOTEN.

Clo. I cannot find those runagates: that villain
Hath mock'd me.—I am faint.

Bel.

Those runagates!

Means he not us? I partly know him; 'tis
Cloten, the son o' the queen. I fear some ambush.
I saw him not these many years, and yet

⁹ — he cut our roots in characters;] In the folio, 1623, (which is followed by those of later date) this part of the speech has the prefix of Arviragus, as well as that immediately following, so that he is represented as speaking twice together. "He cut our roots in characters," &c. is probably a continuation of the speech of Guiderius, and so Steevens printed it.

¹⁰ — rooted in HIM both,] "Rooted in *them* both" in the folio, 1623, with evident corruption. "Spurs," in the next line, are the large roots of trees proceeding immediately from the trunk.

¹ Grow, PATIENCE!] It is "Grow *patient*" in all the old copies; but since Rowe's time, "patience" has always been properly substituted, and *patient* is amended to "patience" in the corr. fo. 1632.

I know 'tis he.—We are held as outlaws:—hence.

Gui. He is but one. You and my brother search
What companies are near: pray you, away;
Let me alone with him. [*Exeunt* BELARIUS and ARVIRAGUS.]

Clo. Soft! What are you
That fly me thus? some villain mountaineers?
I have heard of such.—What slave art thou?

Gui. A thing
More slavish did I ne'er, than answering
A slave without a knock.

Clo. Thou art a robber,
A law-breaker, a villain. Yield thee, thief.

Gui. To whom? to thee? What art thou? Have not I
An arm as big as thine? a heart as big?
Thy words, I grant, are bigger; for I wear not
My dagger in my mouth. Say, what thou art,
Why I should yield to thee?

Clo. Thou villain base,
Know'st me not by my clothes?

Gui. No, nor thy tailor, rascal,
Who is thy grandfather: he made those clothes,
Which, as it seems, make thee.

Clo. Thou precious varlet,
My tailor made them not.

Gui. Hence then, and thank
The man that gave them thee. Thou art some fool;
I am loath to beat thee.

Clo. Thou injurious thief,
Hear but my name, and tremble.

Gui. What's thy name?

Clo. Cloten, thou villain.

Gui. Cloten, thou double villain, be thy name,
I cannot tremble at it: were it toad, or adder, spider,
'Twould move me sooner.

Clo. To thy farther fear,
Nay, to thy mere confusion, thou shalt know
I'm son to the queen.

Gui. I am sorry for't, not seeming
So worthy as thy birth.

Clo. Art not afeard?

Gui. Those that I reverence, those I fear, the wise:
At fools I laugh, not fear them.

Clo. Die the death.

When I have slain thee with my proper hand,
 I'll follow those that even now fled hence,
 And on the gates of Lud's town set your heads.
 Yield, rustic mountaineer. [*They fight: exeunt, fighting.*]

Enter BELARIUS and ARVIRAGUS.

Bel. No company's abroad.

Arv. None in the world. You did mistake him, sure.

Bel. I cannot tell: long is it since I saw him,
 But time hath nothing blurr'd those lines of favour
 Which then he wore: the snatches in his voice,
 And burst of speaking, were as his. I am absolute
 'Twas very Cloten.

Arv. In this place we left them:
 I wish my brother make good time with him,
 You say he is so fell.

Bel. Being scarce made up,
 I mean, to man, he had not apprehension
 Of roaring terrors; for defect of judgment
 Is oft the cure of fear². But see, thy brother.

Re-enter GUIDERIUS, with CLOTEN's head.

Gui. This Cloten was a fool, an empty purse;
 There was no money in't. Not Hercules
 Could have knock'd out his brains, for he had none;
 Yet I not doing this, the fool had borne
 My head, as I do his.

Bel. What hast thou done?

² ——— for DEFECT of judgment

Is oft the CURE of fear.] The old reading is *cause* for "cure;" but *cause* cannot be right, if "defect of judgment" be not wrong. To say that "defect of judgment is oft the cause of fear," is the very contrary of what Shakespeare must have meant: Belarius is attributing Cloten's foolhardiness to want of a judicious estimate of danger. Theobald amended the passage by reading,

—————"for *th'* effect of judgment

Is oft the *cause* of fear;"

while Sir T. Hanmer printed "cure" for *cause*, which, on the whole, seems the preferable change. We should not be surprised if "defect of" had been misheard for *defective*, and that the passage originally stood thus:—

—————"he had not apprehension

Of roaring terrors; for defective judgment

Is oft the cure of fear."

Of course, we make no such alteration, and the corr. fo. 1632 gives us no assistance here. In our first edition we accepted, too readily, Theobald's amendment.

Gui. I am perfect what³: cut off one Cloten's head,
Son to the queen, after his own report;
Who call'd me traitor, mountaineer; and swore,
With his own single hand he'd take us in,
Displace our heads, where (thank the gods!) they grow,
And set them on Lud's town.

Bel. We are all undone.

Gui. Why, worthy father, what have we to lose,
But that he swore to take, our lives? The law
Protects not us; then, why should we be tender,
To let an arrogant piece of flesh threat us;
Play judge, and executioner, all himself,
For we do fear the law⁴? What company
Discover you abroad?

Bel. No single soul
Can we set eye on, but in all safe reason
He must have some attendants. Though his humour⁵
Was nothing but mutation; ay, and that
From one bad thing to worse; not frenzy, not
Absolute madness, could so far have rav'd,
To bring him here alone. Although, perhaps,
It may be heard at court, that such as we
Cave here, hunt here, are outlaws, and in time
May make some stronger head; the which he hearing,
(As it is like him) might break out, and swear
He'd fetch us in, yet is't not probable
To come alone, either he so undertaking,
Or they so suffering: then, on good ground we fear,
If we do fear this body hath a tail
More perilous than the head.

Arv. Let ordinance
Come as the gods foresay it: howsoe'er,
My brother hath done well.

Bel. I had no mind
To hunt this day: the boy Fidele's sickness
Did make my way long forth.

³ I am perfect what:] *i. e.* I am perfectly aware what I have done. We have had the phrase before in this play: see A. iii. sc. 1, p. 304.

⁴ For we do fear the law?] *i. e.* Because we fear the law: "for" is often used in this way by Shakespeare: see a remarkable instance in "All's Well that Ends Well," A. v. sc. 3, Vol. ii. p. 622.

⁵ Though his HUMOUR] In the folios, *honour* is evidently misprinted for "humour," meaning disposition: the error, with its converse, has before several times occurred. Theobald detected it, and it is set right in the corr. fo. 1632.

Gui. With his own sword,
Which he did wave against my throat, I have ta'en
His head from him: I'll throw't into the creek
Behind our rock; and let it to the sea,
And tell the fishes, he's the queen's son, Cloten:
That's all I reckon.

[*Exit.*]

Bel. I fear, 'twill be reveng'd:
Would, Polydore, thou hadst not done't, though valour
Becomes thee well enough.

Arr. 'Would I had done't,
So the revenge alone pursued me.—Polydore,
I love thee brotherly, but envy much,
Thou hast robb'd me of this deed: I would revenges,
That possible strength might meet, would seek us through,
And put us to our answer.

Bel. Well, 'tis done.
We'll hunt no more to-day, nor seek for danger
Where there's no profit. I pr'ythee, to our rock:
You and Fidele play the cooks; I'll stay
Till hasty Polydore return, and bring him
To dinner presently.

Arr. Poor sick Fidele!
I'll willingly to him: to gain his colour,
I'd let a parish of such Clotens blood,
And praise myself for charity.

[*Exit.*]

Bel. Oh thou goddess,
Thou divine Nature, how thyself thou blazon'st⁶
In these two princely boys! They are as gentle
As zephyrs, blowing below the violet,
Not wagging his sweet head; and yet as rough,
Their royal blood enchain'd, as the rud'st wind,
That by the top doth take the mountain pine,
And make him stoop to the vale. 'Tis wonder,
That an invisible instinct should frame them
To royalty unlearn'd, honour untaught,
Civility not seen from other, valour
That wildly grows in them, but yields a crop

⁶ — HOW thyself thou blazon'st] The folio, 1623, introduces "thou" three times into this line,

"Thou divine Nature, thou thyself thou blazon'st."

The folio, 1632, omitted the second *thou*, to the injury of the metre, and it was followed by the folios of 1664 and 1685; but Malone judiciously substituted "how" for *thou*, which suits the sound, the sense, and the measure.

As if it had been sow'd! Yet still it's strange,
What Cloten's being here to us portends,
Or what his death will bring us.

Re-enter GUIDERIUS.

Gui. Where's my brother?
I have sent Cloten's clotpoll down the stream,
In embassy to his mother: his body's hostage
For his return. *[Solemn music.]*

Bel. My ingenious instrument!
Hark, Polydore, it sounds; but what occasion
Hath Cadwal now to give it motion? Hark!

Gui. Is he at home?

Bel. He went hence even now.

Gui. What does he mean? since death of my dear'st
mother

It did not speak before. All solemn things
Should answer solemn accidents. The matter?
Triumphs for nothing, and lamenting toys,
Is jollity for apes, and grief for boys.
Is Cadwal mad?

Re-enter ARVIRAGUS, bearing IMOGEN, as dead, in his arms.

Bel. Look! here he comes,
And brings the dire occasion in his arms
Of what we blame him for.

Arv. The bird is dead,
That we have made so much on. I had rather
Have skipp'd from sixteen years of age to sixty,
To have turn'd my leaping time into a crutch,
Than have seen this.

Gui. Oh sweetest, fairest lily!
My brother wears thee not the one half so well,
As when thou grew'st thyself.

Bel. Oh, melancholy!
Who ever yet could sound thy bottom? find
The ooze, to show what coast thy sluggish crare⁷
Might easiliest harbour in?—Thou blessed thing!

⁷ — thy sluggish CRARE] All the folios have *care* for "crare," a word in frequent use of old for a small vessel called, as Heath tells us, *crayera* in middle-age Latin. Drayton spells it a *cray*, and *crea*; and Heywood and others, *craier*, and *crare*. Richardson in his Dictionary inserts it under *cray*.

Jove knows what man thou mightst have made ; but I,
Thou diedst, a most rare boy, of melancholy.—
How found you him ?

Arr. Stark, as you see⁸ :
Thus smiling, as some fly had tickled slumber,
Not as death's dart, being laugh'd at ; his right cheek
Reposing on a cushion.

Gui. Where ?

Arr. O' the floor ;
His arms thus leagu'd : I thought he slept, and put
My clouted brogues⁹ from off my feet, whose rudeness
Answer'd my steps too loud.

Gui. Why, he but sleeps ;
If he be gone, he'll make his grave a bed :
With female fairies will his tomb be haunted,
And worms will not come to thee.

Arr. With fairest flowers,
Whilst summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave : thou shalt not lack
The flower, that's like thy face, pale primrose ; nor
The azur'd hare-bell, like thy veins ; no, nor
The leafy eglantine¹, whom not to slander,
Out-sweeten'd not thy breath : the ruddock would,
With charitable bill (Oh bill, sore-shaming
Those rich-left heirs, that let their fathers lie
Without a monument !) bring thee all this ;
Yea, and furr'd moss besides, when flowers are none,
To winter-guard thy corse².

⁸ STARK, as you see :] *Stiff*, as you see : from the A. S. *starc*. Sometimes it means *strong*, as "stark beer" is *strong* beer ; and it is an epithet not unfrequently applied to death, as by Shakespeare in "Romeo and Juliet," A. iv. sc. 1, Vol. v. p. 177 :

"Each part, depriv'd of supple government,
Shall, stiff, and stark, and cold, appear, like death."

Other examples are as numerous as needless. Our poet has also "stark naked," "stark spoiled," "stark mad," &c.

⁹ My clouted BROGUES] *i. e.* My *nailed shoes*. "Brogue" seems to be derived from the Irish *brog*, a shoe ; and, perhaps, because "brogues" were chiefly worn by the Irish, we have, in modern times, applied to their speech what properly belongs to their feet. See "Kilkenny rug" similarly explained, Vol. iii. p. 245.

¹ The LEAFY eglantine,] It is "*leaf of eglantine*" in the folios, but amended, more than plausibly, to "leafy eglantine" in the corr. fo. 1632. The eglantine particularly claims the epithet "leafy," and we do not doubt that it was Shakespeare's word, misrepresented.

² To winter-GUARD thy corse.] This is a welcome emendation in the corr. fo. 1632 for "winter-ground" of the early impressions, which has occasioned much

Gui. Pr'ythee, have done,
And do not play in wench-like words with that
Which is so serious. Let us bury him,
And not protract with admiration what
Is now due debt.—To the grave.

Arr. Say, where shall's lay him?

Gui. By good Euriphile, our mother.

Arr. Be't so:

And let us, Polydore, though now our voices
Have got the mannish crack, sing him to the ground,
As once our mother³: use like note, and words,
Save that Euriphile must be Fidele.

Gui. Cadwal,
I cannot sing: I'll weep, and word it with thee;
For notes of sorrow, out of tune, are worse
Than priests and fanes that lie.

Arr. We'll speak it then.

Bel. Great griefs, I see, medicine the less; for Cloten
Is quite forgot. He was a queen's son, boys;
And, though he came our enemy, remember,
He was paid for that: though mean and mighty, rotting
Together, have one dust, yet reverence,
(That angel of the world) doth make distinction
Of place 'tween high and low. Our foe was princely,
And though you took his life, as being our foe,
Yet bury him as a prince.

Gui. Pray you, fetch him hither.
Thersites' body is as good as Ajax,
When neither are alive⁴.

dispute among the commentators. Warburton's suggestion, "winter-gown," was any thing but happy; and in the absence of any tolerable emendation, Steevens and Malone set themselves to work to reconcile "winter-ground" to a meaning, viz. the protection of plants from the inclemency of winter. The fact turns out to be that *ground* was merely a misprint for "guard," two words readily mistaken when written at all carelessly. Nothing can be more appropriate than the compound "winter-guard," and it must surely be accepted by all who, having taste and judgment, are not bigoted to bygone blunders: it is very evident that the poet had in his mind Deloney's ballad of "The Children in the Wood." "The ruddock," five lines above, is the robin-red-breast, formerly a very common name for that bird: Chaucer and Spenser both call it "the ruddock."

³ As once our mother:] *i. e.* As once we sang our mother: the folio, 1623, reads, "as once to our mother;" the preposition, as Pope thought, having been accidentally introduced from the preceding line.

⁴ When neither ARE alive.] "When neither *is* alive" in the corr. fo. 1632. We make no change, since Shakespeare may very well have written "are alive," though the old annotator, perhaps somewhat pedantically, alters "*are*" to *is*.

Arr. If you'll go fetch him,
We'll say our song the whilst.—Brother, begin.

[*Exit* BELARIUS.]

Gui. Nay, Cadwal, we must lay his head to the east;
My father hath a reason for't.

Arr. 'Tis true.

Gui. Come on then, and remove him.

Arr. So.—Begin.

SONG.

Gui. *Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must⁵,
As chimney-sweepers, come to dust.*

Arr. *Fear no more the frown o' the great,
Thou art past the tyrant's stroke;
Care no more to clothe, and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.*

Gui. *Fear no more the lightning-flash,
Arr.* *Nor th' all-dreaded thunder-stone;
Gui.* *Fear not slander, censure rash;
Arr.* *Thou hast finish'd joy and moan:
Both.* *All lovers young, all lovers must
Consign to thee, and come to dust.*

Gui. *No exorciser harm thee!
Arr.* *Nor no witchcraft charm thee!
Gui.* *Ghost unlaid forbear thee!
Arr.* *Nothing ill come near thee!
Both.* *Quiet consummation have;
And renowned be thy grave!*

⁵ Golden lads and GIRLS ALL must,] The corr. fo. 1632 here offers an emendation, which we do not admit because, though it may represent the song as at one time sung, Shakespeare may have written it differently: the line stands,

"Golden lads and *lasses* must,"

in the corr. fo. 1632, which seems to read more easily and naturally than the text as supplied by the old editions; but, of course, that is no reason for change.

Re-enter BELARIUS, with the body of CLOTEN.

Gui. We have done our obsequies. Come, lay him down.

Bel. Here's a few flowers, but 'bout midnight more :
The herbs that have on them cold dew o' the night,
Are strewings fitt'st for graves.—Upon their faces.—
You were as flowers, now wither'd ; even so
These herb'lets shall, which we upon you strew.—
Come on, away ; apart upon our knees.
The ground that gave them first has them again :
Their pleasures here are past, so is their pain⁶.

[*Exeunt* BELARIUS, GUIDERIUS, and ARVIRAGUS.]

Imo. [*Awaking.*] Yes, sir, to Milford-Haven ; which is the way ?—

I thank you.—By yond' bush ?—Pray, how far thither ?
'Ods pittikins !—can it be six miles yet ?—
I have gone all night :—'faith, I'll lie down and sleep.
But, soft ! no bedfellow.—Oh, gods and goddesses !

[*Seeing the body.*

These flowers are like the pleasures of the world ;
This bloody man, the care on't.—I hope I dream,
For lo ! I thought I was a cave-keeper⁷,
And cook to honest creatures ; but 'tis not so :
'Twas a bolt of nothing, shot at nothing,
Which the brain makes of fumes. Our very eyes
Are sometimes like our judgments, blind. Good faith,
I tremble still with fear ; but if there be
Yet left in heaven as small a drop of pity
As a wren's eye, fear'd gods, a part of it !
The dream's here still : even when I wake, it is
Without me, as within me ; not imagin'd, felt.
A headless man !—The garment of Posthumus !
I know the shape of 's leg : this is his hand ;
His foot Mercurial ; his Martial thigh ;

⁶ — so is their pain.] “So *are* their pain” in all the folios, and even in Rowe's edition. The old annotator on the folio, 1632, altered *are* to “is,” with great propriety in this instance.

⁷ For LO ! I thought I was a cave-keeper,] This is one of the “unconsidered trifles” of emendation of which Mr. Singer possesses himself, without notice of the source from which he derives the improvement of his text. His only note is, “The folios have *so* :” it is indisputable, and such is the reading, not only of every folio, but of every subsequent edition, until the discovery of the corr. fo. 1632 taught us to put the interjection for the adverb, “lo !” for *so*. “Notes and Emendations,” p. 525.

The brawns of Hercules: but his Jovial face⁸—
 Murder in heaven!—How?—'Tis gone.—Pisanio,
 All curses madd'd Hecuba gave the Greeks,
 And mine to boot, be darted on thee! Thou,
 Conspir'd with that irregulous devil⁹, Cloten,
 Hast here cut off my lord.—To write, and read,
 Be henceforth treacherous!—Damn'd Pisanio
 Hath with his forged letters,—damn'd Pisanio—
 From this most bravest vessel of the world
 Struck the main-top!—Oh, Posthumus! alas,
 Where is thy head? where's that? Ah me! where's that?
 Pisanio might have kill'd thee at the heart,
 And left this head on.—How should this be? Pisanio!
 'Tis he, and Cloten: malice and lucre in them
 Have laid this woe here. Oh! 'tis pregnant, pregnant.
 The drug he gave me, which, he said, was precious
 And cordial to me, have I not found it
 Murderous to the senses? That confirms it home:
 This is Pisanio's deed, and Cloten's: oh!—
 Give colour to my pale cheek with thy blood,
 That we the horrid may seem to those
 Which chance to find us. Oh, my lord, my lord!

Enter LUCIUS, a Captain, and other Officers, and a Soothsayer.

Cap. To them the legions garrison'd in Gallia,
 After your will, have cross'd the sea; attending
 You, here at Milford-Haven, with your ships:
 They are here in readiness.

Luc. But what from Rome?

Cap. The senate hath stirr'd up the confiners,
 And gentlemen of Italy; most willing spirits,

⁸ — but his JOVIAL face] His face like Jove: "Jovial" was not unfrequently used in this manner. We meet with it again in this play, A. v. sc. 4, p. 357, where Jupiter says,

"Our Jovial star reign'd at his birth."

"Jovial hand" is an expression common in Thomas Heywood's plays.

⁹ — that IRREGULOUS devil,] We have no other instance of the use of the word "irregulous," which Johnson supposed to be a misprint for *irreligious*. The meaning of "irregulous" in this place is obvious, and we are not warranted in changing it. Steevens pointed out the words "*irregulated* lust" in Reinold's "God's Revenge against Adultery," 1679. Mr. Singer gives the date of this book 1671, but the portion from which Steevens quoted was, we believe, not added until 1679. The whole work was called "The Triumphs of God's Revenge against Murder," and it seems to have first appeared in 1622, but, if we mistake not, there never was an edition in 1671.

That promise noble service, and they come
Under the conduct of bold Iachimo,
Sienna's brother.

Luc. When expect you them?

Cap. With the next benefit o' the wind.

Luc. This forwardness

Makes our hopes fair. Command our present numbers
Be muster'd; bid the captains look to't.—Now, sir,
What have you dream'd of late of this war's purpose?

Sooth. Last night the very gods show'd me a vision,
(I fast, and pray'd¹, for their intelligence) thus:—
I saw Jove's bird, the Roman eagle, wing'd
From the spungy south to this part of the west,
There vanish'd in the sunbeams: which portends,
(Unless my sins abuse my divination)
Success to the Roman host.

Luc. Dream often so,
And never false.—Soft, ho! what trunk is here,
Without his top? The ruin speaks, that sometime
It was a worthy building.—How! a page!
Or dead, or sleeping on him? But dead rather;
For nature doth abhor to make his bed
With the defunct, or sleep upon the dead.—
Let's see the boy's face.

Cap. He is alive, my lord.

Luc. He'll then instruct us of this body.—Young one,
Inform us of thy fortunes; for, it seems,
They crave to be demanded. Who is this,
Thou mak'st thy bloody pillow? Or who was he,
That, otherwise than noble nature did,
Hath alter'd that good picture? What's thy interest
In this sad wreck? How came it? Who is it?
What art thou?

Imo. I am nothing: or if not,
Nothing to be were better. This was my master,
A very valiant Briton, and a good,

¹ (I FAST, and pray'd,] *i. e.* I *fasted*—the present for the past tense. Mr. Singer says that “in another place of this play we have *lift* for *lifted*:” this surely is an error, and he seems to have committed it by not copying Malone correctly, who says that *lift* for “*lifted*” occurs in the novel at the end of his edition of “*Cymbeline*,” and not in “*Cymbeline*” itself: the expression in the novel is “and hands *lift* up to heaven.” In “*King John*,” A. ii. sc. 1, and in “*Henry VI., Part I.*,” A. i. sc. 1, we also have *lift* for “*lifted*.” Several other examples to the same effect were collected by Blakeway from the Bible.

That here by mountaineers lies slain.—Alas !
 There are no more such masters²: I may wander
 From east to occident, cry out for service,
 Try many, all good, serve truly, never
 Find such another master.

Luc. 'Lack, good youth !
 Thou mov'st no less with thy complaining, than
 Thy master in bleeding. Say his name, good friend.

Imo. Richard du Champ. [*Aside.*] If I do lie, and do
 No harm by it, though the gods hear, I hope
 They'll pardon.—Say you, sir ?

Luc. Thy name ?

Imo. Fidele, sir.

Luc. Thou dost approve thyself the very same :
 Thy name well fits thy faith ; thy faith, thy name.
 Wilt take thy chance with me ? I will not say,
 Thou shalt be so well master'd, but, be sure,
 No less belov'd. The Roman emperor's letters,
 Sent by a consul to me, should not sooner,
 Than thine own worth, prefer thee : go with me.

Imo. I'll follow, sir. But first, an't please the gods,
 I'll hide my master from the flies, as deep
 As these poor pickaxes can dig : and when
 With wild wood-leaves and weeds I have strewed his grave,
 And on it said a century of prayers,
 Such as I can, twice o'er, I'll weep, and sigh ;
 And, leaving so his service, follow you,
 So please you entertain me.

Luc. Ay, good youth ;
 And rather father thee, than master thee.—My friends,
 The boy hath taught us manly duties : let us
 Find out the prettiest daisied plot we can,
 And make him with our pikes and partisans
 A grave : come, arm him.—Boy, he is preferr'd
 By thee to us, and he shall be interr'd,
 As soldiers can. Be cheerful ; wipe thine eyes :
 Some falls are means the happier to arise. [*Exeunt.*]

² There ARE no more such masters:] Such is the reading of the folio, 1632, as compared with the folio, 1623, where the words are, "There *is* no more such masters." It is questionable whether our poet did not write the last, treating "more" substantively : "There *is* no more of such masters" may have been the construction, and then *is* might be in the singular.

SCENE III.

A Room in CYMBELINE's Palace.

Enter CYMBELINE, Lords, and PISANIO.

Cym. Again; and bring me word how 'tis with her.
A fever with the absence of her son;
A madness, of which her life's in danger.—Heavens,
How deeply you at once do touch me! Imogen,
The great part of my comfort, gone; my queen
Upon a desperate bed, and in a time
When fearful wars point at me; her son gone,
So needful for this present: it strikes me, past
The hope of comfort.—But for thee, fellow,
Who needs must know of her departure, and
Dost seem so ignorant, we'll enforce it from thee
By a sharp torture.

Pis. Sir, my life is your's,
I humbly set it at your will; but, for my mistress,
I nothing know where she remains, why gone,
Nor when she purposes return. Beseech your highness,
Hold me your loyal servant.

1 Lord. Good my liege,
The day that she was missing he was here:
I dare be bound he's true, and shall perform
All parts of his subjection loyally. For Cloten,
There wants no diligence in seeking him,
And will, no doubt, be found.

Cym. The time is troublesome:
We'll slip you for a season; but our jealousy [To PISANIO.
Does yet depend³.

1 Lord. So please your majesty,
The Roman legions, all from Gallia drawn,
Are landed on your coast, with a supply
Of Roman gentlemen by the senate sent.

³ ——— but OUR jealousy

DOES yet depend.] The corr. fo. 1632 puts it "but *with* jealousy *you* yet depend," which in no point of view seems an improvement. The meaning is, "but our jealousy yet hangs over you."

Cym. Now for the counsel of my son and queen!—
I am amaz'd with matter.

1 *Lord.* Good my liege,
Your preparation can affront no less
Than what you hear of: come more, for more you're ready.
The want is, but to put those powers in motion,
That long to move.

Cym. I thank you. Let's withdraw,
And meet the time, as it seeks us: we fear not
What can from Italy annoy us, but
We grieve at chances here.—Away!

[*Exeunt.*]

Pis. I had no letter from my master⁴, since
I wrote him Imogen was slain. 'Tis strange:
Nor hear I from my mistress, who did promise
To yield me often tidings; neither know I
What is betid to Cloten, but remain
Perplex'd in all: the heavens still must work.
Wherein I am false, I am honest; not true, to be true:
These present wars shall find I love my country,
Even to the note o' the king, or I'll fall in them.
All other doubts by time let them be clear'd;
Fortune brings in some boats that are not steer'd.

[*Exit.*]

SCENE IV.

Before the Cave.

Enter BELARIUS, GUIDERIUS, and ARVIRAGUS.

Gui. The noise is round about us.

Bel. Let us from it.

Arv. What pleasure, sir, find we in life⁵, to lock it
From action and adventure?

Gui. Nay, what hope

⁴ I HAD no letter from my master,] So the corr. fo. 1632, instead of "heard no letter" of the folio, 1623. Sir Thomas Hanmer read *I've had*, but Pisanio speaks elliptically, and there can be little doubt that "I had," for "I have had," was the language of Shakespeare.

⁵ — FIND WE in life,] This is clearly a question, and so it is printed in the folio, 1632: the folio, 1623, puts it merely as an assertion, "*we find* in life," &c. The next speech seems to correct the error.

Have we in hiding us? this way the Romans
Must or for Britons slay us, or receive us
For barbarous and unnatural revolts
During their use, and slay us after.

Bel.

Sons,

We'll higher to the mountains; there secure us.
To the king's party there's no going: newness
Of Cloten's death (we being not known, not muster'd
Among the bands) may drive us to a render
Where we have liv'd; and so extort from 's that
Which we have done, whose answer would be death
Drawn on with torture.

Gui.

This is, sir, a doubt

In such a time nothing becoming you,
Nor satisfying us.

Arr.

It is not likely,

That when they hear the Roman horses neigh⁶,
Behold their quarter'd fires, have both their eyes
And ears so cloy'd importantly as now,
That they will waste their time upon our note,
To know from whence we are.

Bel.

Oh! I am known

Of many in the army: many years,
Though Cloten then but young, you see, not wore him
From my remembrance: and, besides, the king
Hath not deserv'd my service, nor your loves,
Who find in my exile the want of breeding,
The certainty of this hard life; aye, hopeless
To have the courtesy your cradle promis'd,
But to be still hot summer's tanlings, and
The shrinking slaves of winter.

Gui.

Than be so,

Better to cease to be. Pray, sir, to the army:
I and my brother are not known; yourself,
So out of thought, and thereto so o'ergrown⁷,

⁶ — THE Roman horses neigh,] The old folios have *their* for "the;" probably, but not necessarily, an error of the press: "their" runs through all the folios, but Rowe altered it to "the."

⁷ — and thereto so O'ERGROWN,] The Rev. Mr. Dyce would poorly limit the meaning of "o'ergrown" to the beard of Belarius; and he laughs at Steevens for quoting Spenser in some lines where "o'ergrown with old decay" occurs. Such unquestionably was the meaning of "o'ergrown" in this passage in "Cymbeline," the "white beard" of Belarius being only a small part of the change produced in him by age. No reference could well be more apposite than that of Steevens; and

Cannot be question'd.

Arv. By this sun that shines,
I'll thither: what thing is't, that I never
Did see man die? scarce ever look'd on blood,
But that of coward hares, hot goats, and venison?
Never bestrid a horse, save one that had
A rider like myself, who ne'er wore rowel,
Nor iron, on his heel? I am asham'd
To look upon the holy sun, to have
The benefit of his bless'd beams, remaining
So long a poor unknown.

Gui. By heavens, I'll go.
If you will bless me, sir, and give me leave,
I'll take the better care; but if you will not,
The hazard therefore due fall on me by
The hands of Romans.

Arv. So say I: Amen.

Bel. No reason I, since of your lives you set
So slight a valuation, should reserve
My crack'd one to more care. Have with you, boys.
If in your country wars you chance to die,
That is my bed too, lads, and there I'll lie:
Lead, lead.—[*Aside.*] The time seems long; their blood
thinks scorn,
Till it fly out, and show them princes born. [Exeunt.

ACT V. SCENE I.

A Field between the British and Roman Camps.

Enter POSTHUMUS, with a bloody handkerchief.

Post. Yea, bloody cloth, I'll keep thee; for I wish'd^s
Thou shouldst be colour'd thus. You married ones,

we cannot but smile when we find Mr. Dyce, with surprising simplicity, complaining of commentators, who fancy that quotations are illustrative, merely because they contain a particular word in the text ("Remarks," p. 259). Examples of the sort might be shown in almost every page of every old play edited during the last quarter of a century; and we could go farther, and point out passages, selected as if only because they were inapplicable.

^s — for I wish'd] "For I *am* wish'd," in the editions before that of Pope.

If each of you should take this course, how many
 Must murder wives much better than themselves,
 For wrying but a little?—Oh, Pisanio!
 Every good servant does not all commands;
 No bond, but to do just ones.—Gods! if you
 Should have ta'en vengeance on my faults, I never
 Had liv'd to put on this⁹: so had you saved
 The noble Imogen to repent, and struck
 Me, wretch, more worth your vengeance. But, alack!
 You snatch some hence for little faults; that's love,
 To have them fall no more: you some permit
 To second ills with ills, each later worse;
 And make men dread it, to the doer's thrift¹⁰.
 But Imogen is your own: do your best wills,
 And make me bless'd to obey!—I am brought hither
 Among the Italian gentry, and to fight
 Against my lady's kingdom: 'tis enough
 That, Britain, I have kill'd thy mistress; peace!
 I'll give no wound to thee. Therefore, good heavens,
 Hear patiently my purpose. I'll disrobe me
 Of these Italian weeds, and suit myself
 As does a Briton peasant: so I'll fight
 Against the part I come with; so I'll die
 For thee, oh Imogen! even for whom my life
 Is, every breath, a death: and thus unknown,
 Pitied nor hated, to the face of peril
 Myself I'll dedicate. Let me make men know
 More valour in me, than my habits show.

Perhaps "*I am wish'd*" ought to be taken for "*I have wish'd*;" one auxiliary verb being used instead of another. Mr. Singer reads "*For I e'en wish'd*," to the ruin of the measure, and without the slightest necessity.

⁹ Had liv'd to PUT ON this:] To "put on" is to *incite* or *instigate*. See "*Coriolanus*," Vol. iv. p. 652; "*Hamlet*," Vol. v. p. 608, &c.

¹⁰ To second ills with ills, each LATER worse;

And make MEN dread it, to the doer's thrift.] The text in the folios is *elder* for "*later*," and *them* for "*men*:" the changes are from the corr. fo. 1632, and they, at least, make sense out of a passage which has hitherto baffled the ingenuity of the whole body of commentators. The first line is rendered intelligible by the natural substitution of "*later*" for *elder*, for we can well understand how later ills should be worse than those which went before them. In what way this misprint arose it is vain to speculate, but perhaps there was some confusion in the original MS. In the second line, *them* for "*men*," and "*men*" for *them*, have been not unusual corruptions; and the meaning seems to be, that men dreaded the commission of great crimes, to the thrift of the offender, who is able to take advantage of their fears. This, it may be added, is the last emendation in the corr. fo. 1632, for all the rest of Act v. of "*Cymbeline*" is wanting in that copy.

Gods, put the strength o' the Leonati in me!
To shame the guise o' the world, I will begin
The fashion, less without, and more within.

[*Exit.*

SCENE II.

The Same.

Enter at one side, LUCIUS, IACHIMO, and the Roman army: at the other side, the British army; LEONATUS POSTHUMUS following like a poor soldier. They march over and go out. Alarums. Then enter again in skirmish, IACHIMO and POSTHUMUS: he vanquisheth and disarmeth IACHIMO, and then leaves him.

Iach. The heaviness and guilt within my bosom¹
Takes off my manhood: I have belied a lady,
The princess of this country, and the air on't
Revengingly enfeebles me; or could this carl²,
A very drudge of nature's, have subdu'd me
In my profession? Knighthoods and honours, borne
As I wear mine, are titles but of scorn.
If that thy gentry, Britain, go before
This lout, as he exceeds our lords, the odds
Is, that we scarce are men, and you are gods. [*Exit.*

The battle continues: the Britons fly; CYMBELINE is taken: then enter, to his rescue, BELARIUS, GUIDERIUS, and ARVIRAGUS.

Bel. Stand, stand! We have the advantage of the ground.
The lane is guarded: nothing routs us, but
The villainy of our fears.

Gui. Arv. Stand, stand, and fight!

¹ The heaviness AND guilt within my bosom] We may almost feel confident that Shakespeare wrote "The heaviness of guilt," &c. *Of* was not unfrequently mistaken for the contraction for *and*, and *vice versâ*, by early printers.

² — or could this CARL,] "Carl" and *churl* seem to have been the same word, and both derived from the Saxon *ceorl*, or from the Gothic *karl*. It means a *rustic* or *clown*, and it is so used by Chaucer. We have had *carlot* in Vol. ii. p. 407, a word that does not elsewhere occur in any known author, and which Richardson mistakenly illustrates.

Enter POSTHUMUS, disguised, and seconds the Britons: they rescue CYMBELINE, and exeunt: then, enter LUCIUS, IACHIMO, and IMOGEN.

Luc. Away, boy, from the troops, and save thyself;
For friends kill friends, and the disorder's such,
As war were hood-wink'd.

Iach. 'Tis their fresh supplies.

Luc. It is a day turn'd strangely: or betimes
Let's re-enforce, or fly. [*Exeunt.*]

SCENE III.

Another Part of the Field.

Enter POSTHUMUS and a British Lord.

Lord. Cam'st thou from where they made the stand?

Post. I did;

Though you, it seems, come from the fliers.

Lord. I did.

Post. No blame be to you, sir; for all was lost,
But that the heavens fought. The king himself
Of his wings destitute, the army broken,
And but the backs of Britons seen, all flying
Through a strait lane: the enemy full-hearted,
Lolling the tongue with slaughtering, having work
More plentiful than tools to do't, struck down
Some mortally, some slightly touch'd, some falling
Merely through fear; that the strait pass was damm'd
With dead men hurt behind, and cowards living
To die with lengthen'd shame.

Lord. Where was this lane?

Post. Close by the battle, ditch'd, and wall'd with turf³;
Which gave advantage to an ancient soldier,
An honest one, I warrant; who deserv'd
So long a breeding, as his white beard came to,
In doing this for's country: athwart the lane,
He, with two striplings, (lads more like to run

³ — ditch'd, and wall'd with turf;] Malone refers to Holinshed's Scotland for a similar incident, where Hay and his sons actually performed the parts assigned to Belarius, Guiderius, and Arviragus in saving the king.

The country base⁴, than to commit such slaughter;
 With faces fit for masks, or rather, fairer
 Than those for preservation cas'd, or shame)
 Made good the passage; cry'd to those that fled,
 "Our Britain's harts die flying, not our men:
 To darkness fleet, souls that fly backwards! Stand;
 Or we are Romans, and will give you that
 Like beasts, which you shun beastly, and may save,
 But to look back in frown: stand, stand!"—These three,
 Three thousand confident, in act as many,
 (For three performers are the file, when all
 The rest do nothing) with this word, "stand, stand!"
 Accommodated by the place, more charming,
 With their own nobleness (which could have turn'd
 A distaff to a lance) gilded pale looks,
 Part shame, part spirit renew'd; that some, turn'd coward
 But by example (Oh, a sin in war,
 Damn'd in the first beginners!) 'gan to look
 The way that they did, and to grin like lions
 Upon the pikes o' the hunters. Then began
 A stop i' the chaser, a retire; anon,
 A rout, confusion thick: forthwith they fly,
 Chickens, the way which they stoop'd eagles; slaves,
 The strides they victors made. And now our cowards
 (Like fragments in hard voyages) became
 The life o' the need: having found the back-door open
 Of the unguarded hearts, Heavens, how they wound!
 Some slain before; some dying; some, their friends,
 O'er-borne i' the former wave: ten chas'd by one,
 Are now each one the slaughter-man of twenty:
 Those that would die or ere resist are grown
 The mortal bugs o' the field⁵.

Lord. This was strange chance:

A narrow lane, an old man, and two boys!

Post. Nay, do not wonder at it: you are made
 Rather to wonder at the things you hear,

⁴ The country BASE,] *i. e.* The country game of prison-base, or prison-bars, mentioned by many old writers by the name of *base*; but by Drayton in his "Polyolbion," Song 30, called "prison-base." See also "The Two Gentlemen of Verona," A. i. sc. 2.

⁵ The mortal BUGS o' the field.] The mortal *terrors* or *bugbears* of the field. See Vol. ii. p. 467; Vol. iii. p. 52; Vol. iv. p. 199. In "Hamlet," A. v. sc. 2, Vol. v. p. 596, "bugs" and "goblins" are coupled. According to etymologists "bug" is only another form of Puck, which Ben Jonson spells *Pug*.

Than to work any. Will you rhyme upon't,
And vent it for a mockery? Here is one:
"Two boys, an old man twice a boy, a lane,
Preserv'd the Britons, was the Romans' bane."

Lord. Nay, be not angry, sir.

Post. 'Lack! to what end?
Who dares not stand his foe, I'll be his friend;
For if he'll do, as he is made to do,
I know, he'll quickly fly my friendship too.
You have put me into rhyme.

Lord. Farewell; you are angry.

[*Exit.*]

Post. Still going?—This is a lord. Oh noble misery!
To be i' the field, and ask, what news, of me.
To-day, how many would have given their honours
To have sav'd their carcasses? took heel to do't,
And yet died too? I, in mine own woe charm'd,
Could not find death where I did hear him groan,
Nor feel him where he struck: being an ugly monster,
'Tis strange he hides him in fresh cups, soft beds,
Sweet words; or hath more ministers than we
That draw his knives i' the war.—Well, I will find him;
For being now a favourer to the Roman⁶,
No more a Briton, I have resum'd again
The part I came in. Fight I will no more,
But yield me to the veriest hind, that shall
Once touch my shoulder. Great the slaughter is
Here made by the Roman; great the answer be
Britons must take; for me, my ransom's death:
On either side I come to spend my breath,
Which neither here I'll keep, nor bear again,
But end it by some means for Imogen.

Enter two British Captains, and Soldiers.

1 *Capt.* Great Jupiter be prais'd! Lucius is taken.
'Tis thought, the old man and his sons were angels.

2 *Capt.* There was a fourth man, in a silly habit⁷,

⁶ — a favourer to the ROMAN,] Posthumus has put off his disguise as a Briton, in which he aided in the rescue of Cymbeline, and now again appears in his Italian costume, seeking death at the hands of the Britons. For "Roman" the folios read *Britaine*, and Sir T. Hanmer first made the change.

⁷ — in a SILLY habit,] *i. e.* In a *simple* habit. The commentators say that "silly" or *sely* means also *rustic*, but that can only be in the sense of *simple*: in our day it has been almost restricted to *foolish*.

That gave th' affront with them.

1 *Cap.* So 'tis reported ;
But none of them can be found.—Stand ! who is there ?
[*Seeing* POSTHUMUS.

Post. A Roman,
Who had not now been drooping here, if seconds
Had answer'd him.

2 *Capt.* Lay hands on him ; a dog !
A leg of Rome shall not return to tell
What crows have peck'd them here. He brags his service
As if he were of note : bring him to the king.

Enter CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANTIO,
and Roman Captives. The Captains present POSTHUMUS to
CYMBELINE, who delivers him over to a Jailor ; after which,
all go out ⁸.

SCENE IV.

A Prison.

Enter POSTHUMUS in fetters, and two Jailors.

1 *Jail.* You shall not now be stolen ; you have locks upon
you :
So, graze as you find pasture ⁹.

⁸ — after which, all go out.] These are the only words not in the old direction. It was not unusual on our early stage to begin a scene with a dumb show, as scene 2 of this Act ; but it was by no means common so to terminate a scene. Ritson was evidently mistaken, when he said that “ the business of this scene was entirely performed in dumb show,” unless he considered this dumb show a scene by itself. Dumb shows were commonly resorted to for the purpose of briefly dismissing a portion of the story, that would have occupied an inconvenient amount of time, if represented in dialogue.

⁹ So, GRAZE as you find pasture.] To “ graze ” and *grass* have clearly the same etymology, A. S. *græas*, but they are not the same word ; and the Rev. Mr. Dyce has confounded them in a passage in Webster's “ White Devil ” (Works, i. 126), where Cornelia is made to say of one of her sons, who has been killed,

“ One arrow's graz'd already.”

This does not mean that “ one arrow ” has only “ graz'd,” because the contrary is the fact ; but it is a figure from archery, where “ to *grass* an arrow ” is technical for losing it in the grass : Cornelia has lost one son, and, anxious to save the life of the other, she adds,

“ it were vain
T' lose this for that will ne'er be found again.”

The whole passage must indisputably be read as follows :—

2 Jail.

Ay, or a stomach.

[*Exeunt Jailors.*]

Post. Most welcome, bondage, for thou art a way
 I think, to liberty. Yet am I better
 Than one that's sick o' the gout; since he had rather
 Groan so in perpetuity, than be cur'd
 By the sure physician, death, who is the key
 T' unbar these locks. My conscience, thou art fetter'd
 More than my shanks, and wrists: you good gods, give me
 The penitent instrument to pick that bolt,
 Then, free for ever! Is't enough, I am sorry?
 So children temporal fathers do appease;
 Gods are more full of mercy. Must I repent?
 I cannot do it better than in gyves,
 Desir'd, more than constrain'd: to satisfy¹⁰,
 If of my freedom 'tis the main part, take
 No stricter render of me, than my all.
 I know, you are more clement than vile men,
 Who of their broken debtors take a third,
 A sixth, a tenth, letting them thrive again
 On their abatement: that's not my desire.
 For Imogen's dear life, take mine; and though
 'Tis not so dear, yet 'tis a life; you coin'd it:
 'Tween man and man they weigh not every stamp,
 Though light, take pieces for the figure's sake:
 You rather mine, being your's; and so, great powers,
 If you will take this audit, take this life,
 And cancel these cold bonds. Oh Imogen!
 I'll speak to thee in silence.

[*He sleeps.*]

Solemn music, &c. Enter, as in an apparition, SICILIUS LEONATUS, father to POSTHUMUS, an old man, attired like a Warrior; leading in his hand an ancient Matron, his Wife and Mother to POSTHUMUS, with music before them: then, after other music, follow the two young LEONATI, Brothers to

"One arrow's grass'd already: it were vain

T' lose this for that will ne'er be found again."

It is clearly no fault of the Rev. Mr. Dyce, that he is not an archer.

¹⁰ Desir'd, more than constrain'd: to satisfy,] In the old copies there is only a comma after "constrain'd," but the meaning seems to be, "If my freedom be the main part of what I possess, take no stricter render of me, in order to satisfy you, than my all." This is, of course, addressed to the gods, and "my all" must mean his life, since his freedom, the main part, was already gone. The passage is obscure and probably corrupt.

POSTHUMUS, *with wounds as they died in the wars. They circle POSTHUMUS round, as he lies sleeping*¹¹.

Sici. No more, thou thunder-master, show
Thy spite on mortal flies :
With Mars fall out, with Juno chide,
That thy adulteries
Rates and revenges.

Hath my poor boy done aught but well ?
Whose face I never saw ;
I died, whilst in the womb he stay'd
Attending nature's law.
Whose father, then, (as men report,
Thou orphans' father art)
Thou shouldst have been, and shielded him
From this earth-vexing smart.

Moth. Lucina lent not me her aid,
But took me in my throes ;
That from me was Posthumus ript,
Came crying 'mongst his foes,
A thing of pity !

Sici. Great nature, like his ancestry,
Moulded the stuff so fair,
That he deserv'd the praise o' the world,
As great Sicilius' heir.

1 *Bro.* When once he was mature for man,
In Britain where was he
That could stand up his parallel,
Or fruitful object be
In eye of Imogen, that best
Could deem his dignity ?

Moth. With marriage wherefore was he mock'd,
To be exil'd, and thrown
From Leonati' seat, and cast
From her his dearest one,
Sweet Imogen ?

¹¹ — as he lies sleeping.] Such precisely is the descriptive stage-direction in the folio, 1623 : several editors, who profess to follow the old wording, vary from it.

Sici. Why did you suffer Iachimo,
Slight thing of Italy,
To taint his nobler heart and brain
With needless jealousy;
And to become the geck and scorn¹
O' the other's villainy?

2 *Bro.* For this from stiller seats we came,
Our parents, and us twain,
That striking in our country's cause
Fell bravely, and were slain;
Our fealty, and Tenantius' right,
With honour to maintain.

1 *Bro.* Like hardiment Posthumus hath
To Cymbeline perform'd²:
Then, Jupiter, thou king of gods,
Why hast thou thus adjourn'd
The graces for his merits due,
Being all to dolours turn'd?

Sici. Thy crystal window ope; look out³:
No longer exercise,
Upon a valiant race, thy harsh
And potent injuries.

Moth. Since, Jupiter, our son is good,
Take off his miseries.

Sici. Peep through thy marble mansion; help!
Or we poor ghosts will cry,
To the shining synod of the rest,
Against thy deity.

2 *Bro.* Help, Jupiter! or we appeal,
And from thy justice fly.

¹ And to become the GECK and scorn] "Geck" is *fool*; and we have had it before used by Shakespeare in "Twelfth-Night," Vol. ii. p. 722.

² To Cymbeline perform'd:] We think it likely that the whole of this part of "Cymbeline" was a quotation from some well-known and popular work on the same story. "Perform'd" may there have been the rhyme to "adjourn'd" and "turn'd;" but even if Shakespeare had himself been imitating that ballad-style of composition, he would hardly have been so lax in his writing.

³ Thy crystal window ope; look out:] The folio, 1623, repeats "look," but, as the Rev. Mr. Dyce observes, ("Remarks," p. 260,) adding two notes of admiration, "it is a glaring error." We agree with him.

JUPITER descends in thunder and lightning, sitting upon an eagle: he throws a thunderbolt; the Ghosts fall on their knees.

Jup. No more, you petty spirits of region low,
 Offend our hearing: hush!—How dare you ghosts
 Accuse the thunderer, whose bolt you know,
 Sky-planted, batters all rebelling coasts⁴?
 Poor shadows of Elysium, hence; and rest
 Upon your never-withering banks of flowers:
 Be not with mortal accidents opprest,
 No care of your's it is; you know, 'tis our's.
 Whom best I love I cross, to make my gift,
 The more delay'd, delighted⁵. Be content;
 Your low-laid son our god-head will uplift:
 His comforts thrive, his trials well are spent.
 Our Jovial star reign'd at his birth, and in
 Our temple was he married.—Rise, and fade!—
 He shall be lord of lady Imogen,
 And happier much by his affliction made.
 This tablet lay upon his breast, wherein
 Our pleasure his full fortune doth confine;
 And so, away: no farther with your din
 Express impatience, lest you stir up mine.—
 Mount, eagle, to my palace crystalline.

[JUPITER ascends.]

Sici. He came in thunder; his celestial breath
 Was sulphurous to smell: the holy eagle
 Stoop'd, as to foot us⁶: his ascension is
 More sweet than our bless'd fields. His royal bird
 Prunes the immortal wing, and cloy's his beak,
 As when his god is pleas'd.

All. Thanks, Jupiter.

Sici. The marble pavement closes; he is enter'd

⁴ Sky-planted, batters all rebelling coasts? Is there not room to suspect that, if the emendations by the old corrector of the folio, 1632, in this part of the play had come down to us, we should have found *hosts* substituted for "coasts?" Still "coasts," in the sense of countries, may answer the purpose.

⁵ The more delay'd, DELIGHTED.] *i. e.* *Delighting*, the passive for the active participle, exactly as in "Othello," this Vol. p. 32:

"If virtue no delighted beauty lack."

⁶ — to foot us:] *i. e.* To grasp us in his talons. So Herbert, as quoted by Steevens:—

"And till they *foot* and clutch their prey."

His radiant roof.—Away! and, to be blest,
Let us with care perform his great behest. [*Ghosts vanish.*]

Post. [*Waking.*] Sleep, thou hast been a grandsire, and
begot

A father to me; and thou hast created
A mother, and two brothers. But (oh scorn!)
Gone! they went hence so soon as they were born;
And so I am awake.—Poor wretches, that depend
On greatness' favour, dream as I have done;
Wake, and find nothing.—But, alas, I swerve:
Many dream not to find, neither deserve,
And yet are steep'd in favours; so am I,
That have this golden chance, and know not why.
What fairies haunt this ground? A book? Oh, rare one!
Be not, as is our fangled world', a garment
Nobler than that it covers: let thy effects
So follow, to be most unlike our courtiers,
As good as promise.

[*Reads.*] “When as a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow, then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.”

'Tis still a dream, or else such stuff as madmen
Tongue, and brain not; either both, or nothing:
Or senseless speaking, or a speaking such
As sense cannot untie. Be what it is,
The action of my life is like it, which
I'll keep, if but for sympathy.

Re-enter Jailors.

Jail. Come, sir, are you ready for death?

Post. Over-roasted, rather; ready long ago.

Jail. Hanging is the word, sir: if you be ready for that, you are well cooked.

⁷ — our FANGLED world,] “Fangled” is almost invariably found with *new* before it, and only in this instance, as far as discoveries of the kind have gone, without it: the meaning seems to be much the same as new-fangled, and it has been derived from A. S. *fengan*, to undertake or attempt. The substantive *fangle* was in use by Shakespeare's contemporaries.

Post. So, if I prove a good repast to the spectators, the dish pays the shot.

Jail. A heavy reckoning for you, sir; but the comfort is, you shall be called to no more payments, fear no more tavern bills, which are often the sadness of parting, as the procuring of mirth⁸. You come in faint for want of meat, depart reeling with too much drink; sorry that you have paid too much, and sorry that you are paid too much; purse and brain both empty: the brain the heavier for being too light, the purse too light, being drawn of heaviness. Oh! of this contradiction you shall now be quit.—Oh, the charity of a penny cord! it sums up thousands in a trice; you have no true debtor and creditor but it; of what's past, is, and to come, the discharge.—Your neck, sir, is pen, book, and counters; so the acquittance follows.

Post. I am merrier to die, than thou art to live.

Jail. Indeed, sir, he that sleeps feels not the toothache; but a man that were to sleep your sleep, and a hangman to help him to bed, I think, he would change places with his officer; for, look you, sir, you know not which way you shall go.

Post. Yes, indeed do I, fellow.

Jail. Your death has eyes in's head, then; I have not seen him so pictured: you must either be directed by some that take upon them to know, or take upon yourself that, which I am sure you do not know, or jump the after-inquiry on your own peril⁹: and how you shall speed in your journey's end, I think, you'll never return to tell one.

Post. I tell thee, fellow, there are none want eyes to direct them the way I am going, but such as wink, and will not use them.

Jail. What an infinite mock is this, that a man should have the best use of eyes to see the way of blindness! I am sure, hanging's the way of winking.

Enter a Messenger.

Mess. Knock off his manacles: bring your prisoner to the king.

⁸ — which are often the sadness of parting, as the procuring of mirth.] Ought we not to read, "which are *as* often the sadness of parting, as," &c.?

⁹ — or JUMP the after-inquiry on your own peril:] *i. e.* Risk the after-inquiry. See Vol. iv. p. 658; Vol. v. p. 400. The latter instance, "We'd *jump* the life to come," is exactly in point.

Post. Thou bring'st good news. I am called to be made free.

Jail. I'll be hanged, then.

Post. Thou shalt be then freer than a jailor; no bolts for the dead. [*Exeunt* POSTHUMUS and Messenger.

Jail. Unless a man would marry a gallows, and beget young gibbets, I never saw one so prone. Yet, on my conscience, there are verier knaves desire to live, for all he be a Roman; and there be some of them too, that die against their wills: so should I, if I were one. I would we were all of one mind, and one mind good: oh, there were desolation of jailors, and gallowses! I speak against my present profit, but my wish hath a preferment in't. [*Exeunt.*

SCENE V.

CYMBELINE'S Tent.

Enter CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, Lords, Officers, and Attendants.

Cym. Stand by my side, you whom the gods have made Preservers of my throne. Woe is my heart, That the poor soldier, that so richly fought, Whose rags sham'd gilded arms, whose naked breast Stepp'd before targe of proof¹, cannot be found: He shall be happy that can find him, if Our grace can make him so.

Bel. I never saw Such noble fury in so poor a thing; Such precious deeds in one, that promis'd nought But beggary and poor looks.

Cym. No tidings of him?

Pis. He hath been search'd among the dead and living, But no trace of him.

Cym. To my grief, I am The heir of his reward; which I will add To you, the liver, heart, and brain of Britain²,

¹ Stepp'd before TARGE of proof,] It is *targes* in the old impressions, and possibly it is right; but if so, it must be read in the time of a monosyllable.

² — the liver, heart, and brain of Britain,] Turning, of course, towards Belarius, Guiderius, and Arviragus.

By whom, I grant, she lives. 'Tis now the time
To ask of whence you are:—report it.

Bel. Sir,
In Cambria are we born, and gentlemen.
Farther to boast were neither true nor modest,
Unless I add, we are honest.

Cym. Bow your knees.
Arise, my knights o' the battle: I create you
Companions to our person, and will fit you
With dignities becoming your estates.

Enter CORNELIUS and Ladies.

There's business in these faces.—Why so sadly
Greet you our victory? you look like Romans,
And not o' the court of Britain.

Cor. Hail, great king!
To sour your happiness, I must report
The queen is dead.

Cym. Whom worse than a physician
Would this report become? But I consider,
By medicine life may be prolong'd, yet death
Will seize the doctor too.—How ended she?

Cor. With horror, madly dying, like her life;
Which, being cruel to the world, concluded
Most cruel to herself. What she confess'd
I will report, so please you: these her women
Can trip me, if I err, who with wet cheeks
Were present when she finish'd.

Cym. Pr'ythee, say.
Cor. First, she confess'd she never lov'd you; only
Affected greatness got by you, not you:
Married your royalty, was wife to your place,
Abhorr'd your person.

Cym. She alone knew this;
And, but she spoke it dying, I would not
Believe her lips in opening it. Proceed.

Cor. Your daughter, whom she bore in hand to love³

³ — whom she bore in hand to love] *i. e.* Whom she *pretended* to love, or *led to believe* that she loved. In "Measure for Measure," A. i. sc. 5, we had the expression,

"Bore many gentlemen, myself being one,
In hand, and hope of action."

See also for the same expression Vol. iii. p. 435, where it rather seems to mean to keep in suspense.

With such integrity, she did confess
Was as a scorpion to her sight; whose life,
But that her flight prevented it, she had
Ta'en off by poison.

Cym. Oh most delicate fiend!
Who is't can read a woman?—Is there more?

Cor. More, sir, and worse. She did confess, she had
For you a mortal mineral; which, being took,
Should by the minute feed on life, and lingering
By inches waste you: in which time she purpos'd,
By watching, weeping, tendance, kissing, to
O'ercome you with her show; yes, and in time
(When she had fitted you with her craft) to work
Her son into th' adoption of the crown:
But failing of her end by his strange absence,
Grew shameless-desperate; open'd, in despite
Of heaven and men, her purposes; repented
The evils she hatch'd were not effected; so,
Despairing died.

Cym. Heard you all this, her women?

Lady. We did so, please your highness.

Cym. Mine eyes
Were not in fault, for she was beautiful;
Mine ears, that heard her flattery; nor my heart,
That thought her like her seeming; it had been vicious
To have mistrusted her: yet, oh my daughter!
That it was folly in me, thou mayst say,
And prove it in thy feeling. Heaven mend all!

Enter LUCIUS, IACHIMO, *the Soothsayer, and other Roman*
*Prisoners, guarded; POSTHUMUS behind, and IMOGEN*⁴.

Thou com'st not, Caius, now for tribute: that
The Britons have raz'd out, though with the loss
Of many a bold one; whose kinsmen have made suit,
That their good souls may be appeas'd with slaughter
Of you their captives, which ourself have granted:
So, think of your estate.

Luc. Consider, sir, the chance of war: the day
Was your's by accident; had it gone with us,

⁴ — Posthumus behind, and Imogen.] This is the old stage-direction, excepting that Posthumus is called Leonatus, and that we are not told that the Roman prisoners were guarded.

We should not, when the blood was cool, have threaten'd
 Our prisoners with the sword. But since the gods
 Will have it thus, that nothing but our lives
 May be call'd ransom, let it come: sufficeth,
 A Roman with a Roman's heart can suffer:
 Augustus lives to think on't; and so much
 For my peculiar care. This one thing only
 I will entreat: my boy, a Briton born,
 Let him be ransom'd: never master had
 A page so kind, so duteous, diligent,
 So tender over his occasions, true,
 So feat⁵, so nurse-like. Let his virtue join
 With my request, which, I'll make bold, your highness
 Cannot deny: he hath done no Briton harm,
 Though he have serv'd a Roman. Save him, sir,
 And spare no blood beside.

Cym. I have surely seen him:
 His favour is familiar to me⁶.—Boy,
 Thou hast look'd thyself into my grace,
 And art mine own.—I know not why, nor wherefore⁷,
 To say, live, boy: ne'er thank thy master; live,
 And ask of Cymbeline what boon thou wilt,
 Fitting my bounty and thy state, I'll give it;
 Yea, though thou do demand a prisoner,
 The noblest ta'en.

Imo. I humbly thank your highness.

Luc. I do not bid thee beg my life, good lad,
 And yet I know thou wilt.

Imo. No, no; alack!
 There's other work in hand.—I see a thing
 Bitter to me as death.—Your life, good master,
 Must shuffle for itself.

Luc. The boy disdains me,
 He leaves me, scorns me: briefly die their joys,
 That place them on the truth of girls and boys.—
 Why stands he so perplex'd?

Cym. What wouldst thou, boy?
 I love thee more and more; think more and more

⁵ So FEAT,] So *neat, ready, clever*, in this instance: it also sometimes means fine or brave, according to Minsheu. See "feated," in this play, p. 261.

⁶ His FAVOUR is familiar to me.] Here, as in many other places, "favour" is used for *countenance*, or features generally.

⁷ I know not why, NOR wherefore,] "Nor" was first added by Rowe.

What's best to ask. Know'st him thou look'st on? speak;
Wilt have him live? Is he thy kin? thy friend?

Imo. He is a Roman; no more kin to me,
Than I to your highness; who, being born your vassal,
Am something nearer.

Cym. Wherefore ey'st him so?

Imo. I'll tell you, sir, in private, if you please
To give me hearing.

Cym. Ay, with all my heart,
And lend my best attention. What's thy name?

Imo. Fidele, sir.

Cym. Thou art my good youth, my page;
I'll be thy master: walk with me; speak freely.

[CYMBELINE and IMOGEN talk apart.]

Bel. Is not this boy reviv'd from death?

Arv. One sand another

Not more resembles; that sweet rosy lad,
Who died, and was Fidele.—What think you?

Gui. The same dead thing alive.

Bel. Peace, peace! see farther; he eyes us not: forbear.
Creatures may be alike: were't he, I am sure,
He would have spoke to us.

Gui. But we saw him dead^s.

Bel. Be silent; let's see farther.

Pis. [*Aside.*] It is my mistress!

Since she is living, let the time run on,

To good, or bad. [CYMBELINE and IMOGEN come forward.]

Cym. Come, stand thou by our side:
Make thy demand aloud.—Sir, [*To IACHIMO.*] step you
forth;

Give answer to this boy, and do it freely,
Or, by our greatness, and the grace of it,
Which is our honour, bitter torture shall
Winnow the truth from falsehood.—On; speak to him.

Imo. My boon is, that this gentleman may render
Of whom he had this ring.

Post. [*Aside.*] What's that to him?

Cym. That diamond upon your finger, say,
How came it your's?

Iach. Thou'lt torture me to leave unspoken that,

^s But we saw him dead.] The old printer was here guilty of the ordinary vulgarism of putting the present for the past tense, "we see him dead." Even Rowe continued it.

Which, to be spoke, would torture thee.

Cym.

How! me?

Iach. I am glad to be constrain'd to utter that, which
Torments me to conceal⁹. By villainy
I got this ring: 'twas Leonatus' jewel,
Whom thou didst banish; and (which more may grieve thee,
As it doth me) a nobler sir ne'er liv'd
'Twixt sky and ground. Wilt thou hear more, my lord?

Cym. All that belongs to this.

Iach.

That paragon, thy daughter,
For whom my heart drops blood, and my false spirits
Quail to remember,—Give me leave; I faint.

Cym. My daughter! what of her? Renew thy strength:
I had rather thou shouldst live while nature will,
Than die ere I hear more. Strive man, and speak.

Iach. Upon a time, (unhappy was the clock
That struck the hour) it was in Rome, (accurs'd
The mansion where) 'twas at a feast, (oh! would
Our viands had been poison'd, or at least
Those which I heav'd to head) the good Posthumus,
(What should I say? he was too good to be
Where ill men were, and was the best of all
Amongst the rar'st of good ones) sitting sadly,
Hearing us praise our loves of Italy
For beauty, that made barren the swell'd boast
Of him that best could speak: for feature, laming
The shrine of Venus, or straight-pight Minerva¹⁰,
Postures beyond brief nature; for condition,
A shop of all the qualities that man
Loves woman for; besides that hook of wiving,
Fairness, which strikes the eye:—

Cym.

I stand on fire.

Come to the matter.

⁹ Torments me to conceal.] We may be confident that the word "which," before "Torments," made its way into the text by corruption: it is not required for meaning or measure: the poet must have written,

"I am glad to be constrain'd to utter that
Torments me to conceal."

A most usual poetical elision, but we have no warrant to omit "which."

¹⁰ — straight-PIGHT Minerva,] "Pight" is *pitched* or *fixed*. See Vol. iv. p. 594, and Vol. v. p. 649: "straight-pight" therefore seems to mean, standing upright in a fixed posture, and with this sense the compound epithet has great appropriateness to Minerva. "Brief nature," in the next line, means briefly-working nature—nature hasty in her composition of mere human beings.

Iach. All too soon I shall,
 Unless thou wouldst grieve quickly.—This Posthumus,
 (Most like a noble lord in love, and one
 That had a royal lover) took his hint;
 And, not dispraising whom we prais'd, (therein
 He was as calm as virtue) he began
 His mistress' picture; which by his tongue being made,
 And then a mind put in't, either our brags
 Were crack'd of kitchen trulls, or his description
 Prov'd us unspeaking sots.

Cym. Nay, nay, to the purpose.

Iach. Your daughter's chastity—there it begins.
 He spake of her as Dian had hot dreams,
 And she alone were cold: whereat, I, wretch,
 Made scruple of his praise; and wager'd with him
 Pieces of gold 'gainst this, which then he wore
 Upon his honour'd finger, to attain
 In suit the place of his bed, and win this ring
 By her's and mine adultery. He, true knight,
 No lesser of her honour confident
 Than I did truly find her, stakes this ring;
 And would so, had it been a carbuncle
 Of Phœbus' wheel¹; and might so safely, had it
 Been all the worth of his car. Away to Britain
 Post I in this design: well may you, sir,
 Remember me at court, where I was taught,
 Of your chaste daughter, the wide difference
 'Twixt amorous and villainous. Being thus quench'd
 Of hope, not longing, mine Italian brain
 'Gan in your duller Britain operate
 Most vilely; for my vantage, excellent;
 And, to be brief, my practice so prevail'd,
 That I return'd with simular proof, enough
 To make the noble Leonatus mad,
 By wounding his belief in her renown

¹ And would so, had it been a carbuncle

Of Phœbus' wheel;] In "Antony and Cleopatra," A. iv. sc. 8 (this Vol. p. 220), we read of the carbuncles "in Phœbus' holy car," which, in the corr. fo. 1632, is "Phœbus' glowing car," but we have continued the original epithet in our text. It is singular that Mr. Singer, very appositely quoting the passage in "Antony and Cleopatra," as a note here to "Cymbeline," omits both "holy" and *glowing*, merely giving "Like Phœbus' car." Perhaps he did not approve of "holy" (though he inserts it elsewhere), and could not make up his mind to print *glowing*, as it stands in the corr. fo. 1632.

With tokens thus, and thus; averring notes
Of chamber-hanging, pictures, this her bracelet,
(Oh cunning, how I got it²!) nay, some marks
Of secret on her person, that he could not
But think her bond of chastity quite crack'd,
I having ta'en the forfeit. Whereupon,—
Methinks, I see him now,—

Post.

Ay, so thou dost,

[*Coming forward.*

Italian fiend!—Ah me! most credulous fool,
Egregious murderer, thief, any thing
That's due to all the villains past, in being,
To come!—Oh, give me cord, or knife, or poison,
Some upright justicer³! Thou, king, send out
For torturers ingenious: it is I
That all the abhorred things o' the earth amend,
By being worse than they. I am Posthumus,
That kill'd thy daughter:—villain-like, I lie;
That caus'd a lesser villain than myself,
A sacrilegious thief, to do't:—the temple
Of virtue was she; yea, and she herself.
Spit, and throw stones, cast mire upon me; set
The dogs o' the street to bay me: every villain
Be call'd, Posthumus Leonatus, and
Be villainy less than 'twas!—Oh Imogen!
My queen, my life, my wife! Oh Imogen,
Imogen, Imogen!

Imo.

Peace, my lord! hear, hear⁴!—

Post. Shall's have a play of this?—Thou scornful page,
There lie thy part.

[*Striking her: she falls*⁵.

Pis.

Oh, gentlemen! help,

Mine, and your mistress.—Oh, my lord Posthumus!
You ne'er kill'd Imogen till now.—Help, help!—
Mine honour'd lady!

Cym.

Does the world go round?

Post. How come these staggers on me?

² (Oh cunning, how I got it!)] "It," required by the sense and metre, was added in the folio, 1632; and, of course, in the two later folios.

³ Some upright JUSTICER!] The commentators have various notes and quotations upon "justicer" to show that it was an "antiquated word;" as if it had not been already used by Shakespeare three, if not four, times in "King Lear."

⁴ — HEAR, HEAR!] It may perhaps be doubted whether Imogen does not mean *here, here!* intending to avow herself to Posthumus.

⁵ Striking her: she falls.] This stage-direction was first inserted by Rowe.

Pis. Wake, my mistress!

Cym. If this be so, the gods do mean to strike me
To death with mortal joy.

Pis. How fares my mistress?

Imo. Oh! get thee from my sight;
Thou gav'st me poison: dangerous fellow, hence!
Breathe not where princes are.

Cym. The tune of Imogen!

Pis. Lady,
The gods throw stones of sulphur on me, if
That box I gave you was not thought by me
A precious thing: I had it from the queen.

Cym. New matter still?

Imo. It poison'd me.

Cor. Oh gods!

I left out one thing which the queen confess'd,
Which must approve thee honest: if Pisanio
Have, said she, given his mistress that confection
Which I gave him for a cordial, she is serv'd
As I would serve a rat.

Cym. What's this, Cornelius?

Cor. The queen, sir, very oft importun'd me
To temper poisons for her⁶; still pretending
The satisfaction of her knowledge, only
In killing creatures vile, as cats and dogs
Of no esteem: I, dreading that her purpose
Was of more danger, did compound for her
A certain stuff, which, being ta'en, would cease
The present power of life; but, in short time,
All offices of nature should again
Do their due functions.—Have you ta'en of it?

Imo. Most like I did, for I was dead.

Bel. My boys,
There was our error.

Gui. This is, sure, Fidele.

Imo. Why did you throw your wedded lady from you?
Think, that you are upon a rock; and now
Throw me again. [Embracing him.]

Post. Hang there like fruit, my soul,
Till the tree die!

⁶ To TEMPER poisons for her;] To "temper" does not here mean merely to prepare or compound poisons, but to render them of the peculiar strength the queen might require.

Cym. How now! my flesh, my child?
What! mak'st thou me a dullard in this act?⁷
Wilt thou not speak to me?

Imo. Your blessing, sir. [*Kneeling.*

Bel. Though you did love this youth, I blame ye not;
You had a motive for't. [*To GUIDERIUS and ARVIRAGUS.*

Cym. My tears that fall
Prove holy water on thee! Imogen,
Thy mother's dead.

Imo. I am sorry for't, my lord.

Cym. Oh! she was naught; and 'long of her it was,
That we meet here so strangely: but her son
Is gone, we know not how, nor where.

Pis. My lord,
Now fear is from me, I'll speak troth. Lord Cloten,
Upon my lady's missing, came to me
With his sword drawn; foam'd at the mouth, and swore,
If I discover'd not which way she was gone,
It was my instant death. By accident,
I had a feigned letter of my master's
Then in my pocket, which directed him
To seek her on the mountains near to Milford;
Where, in a frenzy, in my master's garments,
Which he inforc'd from me, away he posts
With unchaste purpose, and with oath to violate
My lady's honour: what became of him,
I farther know not.

Gui. Let me end the story:
I slew him there.

Cym. Marry, the gods forefend!
I would not thy good deeds should from my lips
Pluck a hard sentence: pr'ythee, valiant youth,
Deny't again.

Gui. I have spoke it, and I did it.

Cym. He was a prince.

Gui. A most uncivil one. The wrongs he did me
Were nothing prince-like; for he did provoke me
With language that would make me spurn the sea,
If it could so roar to me. I cut off's head;
And am right glad he is not standing here

⁷ What! mak'st thou me a DULLARD in this act?]
i. e. Do you treat me in this business as if I were a *dolt* (perhaps the same word as "dullard")—a person without sense or interest?

To tell this tale of mine.

Cym. I am sorry for thee⁸:
By thine own tongue thou art condemn'd, and must
Endure our law. Thou art dead.

Imo. That headless man
I thought had been my lord.

Cym. Bind the offender,
And take him from our presence.

Bel. Stay, sir king.
This man is better⁹ than the man he slew,
As well descended as thyself; and hath
More of thee merited, than a band of Clotens
Had ever scar for¹⁰.—Let his arms alone; [To the Guard.
They were not born for bondage.

Cym. Why, old soldier,
Wilt thou undo the worth thou art unpaid for,
By tasting of our wrath? How of descent
As good as we?

Arr. In that he spake too far.

Cym. And thou shalt die for't.

Bel. We will die all three:
But I will prove that two on's are as good
As I have given out him.—My sons, I must
For mine own part unfold a dangerous speech,
Though, haply, well for you.

Arr. Your danger's our's.

Gui. And our good his.

Bel. Have at it, then, by leave.
Thou hadst, great king, a subject, who was call'd
Belarius.

Cym. What of him? he is
A banish'd traitor.

Bel. He it is that hath
Assum'd this age: indeed, a banish'd man;

⁸ I am SORRY for thee:] The folio, 1623, has *sorrow* for "sorry," which last was substituted in the folio, 1632.

⁹ This MAN is better] The Rev. Mr. Dyce has pointed out the accidental omission of "man" in this line: the same lapse is also duly noted by Mr. Singer, and we are glad to remedy the defect, and to thank them both.

¹⁰ Had ever SCAR for.] We do not alter the old text here, though most likely faulty: "scar," printed *scarre* in the folio, 1623, can hardly be right; and if the annotations of the corrector of the folio, 1632, had here been preserved, we might expect that some fitter word (possibly *sense*) would have been found substituted in his margin.

I know not how, a traitor.

Cym. Take him hence!

The whole world shall not save him.

Bel. Not too hot:

First pay me for the nursing of thy sons;

And let it be confiscate all, so soon

As I have receiv'd it.

Cym. Nursing of my sons?

Bel. I am too blunt, and saucy; here's my knee:

Ere I arise, I will prefer my sons¹;

Then, spare not the old father. Mighty sir,

These two young gentlemen, that call me father,

And think they are my sons, are none of mine:

They are the issue of your loins, my liege,

And blood of your begetting.

Cym. How! my issue?

Bel. So sure as you your father's. I, old Morgan,

Am that Belarius whom you sometime banish'd:

Your pleasure was my mere offence², my punishment

Itself, and all my treason; that I suffer'd

Was all the harm I did. These gentle princes

(For such, and so they are) these twenty years

Have I train'd up; those arts they have, as I

Could put into them: my breeding was, sir, as

Your highness knows. Their nurse, Euriphile,

Whom for the theft I wedded, stole these children

Upon my banishment: I mov'd her to't;

Having receiv'd the punishment before,

For that which I did then: beaten for loyalty

Excited me to treason. Their dear loss,

The more of you 'twas felt, the more it shap'd

Unto my end of stealing them. But, gracious sir,

Here are your sons again; and I must lose

Two of the sweet'st companions in the world.

The benediction of these covering heavens

Fall on their heads like dew, for they are worthy

To inlay heaven with stars.

Cym. Thou weep'st, and speak'st.

The service that you three have done is more

¹ — I will PREFER my sons;] *Preferre*, of the old copies, seems here again misprinted for *preserve*: see Vol. iii. pp. 686. 689.

² — my MERE offence,] The first folio having misprinted "mere" *neere*, it became *near* in the later folios, and some editors have substituted *dear*. Tyrwhitt recommended "mere."

Unlike than this thou tell'st. I lost my children :
If these be they, I know not how to wish
A pair of worthier sons.

Bel. Be pleas'd a while.—
This gentleman, whom I call Polydore,
Most worthy prince, as your's is true Guiderius :
This gentleman, my Cadwal, Arviragus,
Your younger princely son ; he, sir, was lapp'd
In a most curious mantle, wrought by the hand
Of his queen mother, which, for more probation,
I can with ease produce.

Cym. Guiderius had
Upon his neck a mole, a sanguine star :
It was a mark of wonder.

Bel. This is he,
Who hath upon him still that natural stamp.
It was wise nature's end in the donation,
To be his evidence now.

Cym. Oh ! what am I
A mother to the birth of three ? Ne'er mother
Rejoic'd deliverance more.—Bless'd, pray you, be ³,
That after this strange starting from your orbs,
You may reign in them now.—Oh Imogen !
Thou hast lost by this a kingdom.

Imo. No, my lord ;
I have got two worlds by't.—Oh, my gentle brothers !
Have we thus met ? Oh ! never say hereafter,
But I am truest speaker : you call'd me brother,
When I was but your sister ; I you brothers,
When you were so indeed ⁴.

Cym. Did you e'er meet ?

Arv. Ay, my good lord.

Gui. And at first meeting lov'd ;
Continued so, until we thought he died.

Cor. By the queen's dram she swallow'd.

Cym. Oh rare instinct !
When shall I hear all through ? This fierce abridgment ⁵

³ Bless'd, PRAY you, be,] *i. e.* Bless'd I pray that you may be. Modern editors change "pray" of all the old copies into *may*, and if it were necessary, we would follow their example.

⁴ When you were so indeed.] The folio has *we* for "you;" a misprint, which, Malone says, was corrected by Rowe. This is a mistake : Rowe allowed the old text to remain.

⁵ This FIERCE abridgment] Shakespeare here, and in a few other places in his

Hath to it circumstantial branches, which
 Distinction should be rich in.—Where? how liv'd you?
 And when came you to serve our Roman captive?
 How parted with your brothers? how first met them?
 Why fled you from the court, and whither? These,
 And your three motives to the battle, with
 I know not how much more, should be demanded,
 And all the other by-dependencies,
 From chance to chance; but nor the time, nor place,
 Will serve our long inter'gatories⁶. See,
 Posthumus anchors upon Imogen;
 And she, like harmless lightning, throws her eye
 On him, her brothers, me, her master, hitting
 Each object with a joy: the counterchange
 Is severally in all. Let's quit this ground,
 And smoke the temple with our sacrifices.—
 Thou art my brother: so we'll hold thee ever.

[To BELARIUS.

Imo. You are my father, too; and did relieve me,
 To see this gracious season.

Cym. All o'erjoy'd,
 Save these in bonds: let them be joyful too,
 For they shall taste our comfort.

Imo. My good master,
 I will yet do you service.

Luc. Happy be you!

Cym. The forlorn soldier, that so nobly fought,
 He would have well become this place⁷, and grac'd
 The thankings of a king.

Post. I am, sir,
 The soldier that did company these three
 In poor beseeching: 'twas a fitment for

works, uses the epithet "fierce" (possibly we might here substitute *forc'd*, i. e. compulsory,) with some peculiarity: in Vol. ii. p. 178, we have had "*fierce* endeavour," and in Vol. v. p. 260, "*fierce* wretchedness."

⁶ Will serve our long INTER'GATORIES.] Apparently so pronounced in the time of Shakespeare, and sometimes so printed, as in "All's Well that ends Well," Vol. ii. p. 604, where the sentence is only prose; and in "The Merchant of Venice," Vol. ii. p. 346, where the word occurs in verse twice. In the passage in our text it is printed *interrogatories* in the folios.

⁷ He would have well BECOME this place,] In the folio, 1623, "become" is printed *becom'd*, probably a mere error of the press; but it has been adopted by Malone, and by modern editors who have followed his text. Any body acquainted with old writing will see at once how "become" (as no doubt Shakespeare wrote it) might easily be misread *becom'd* by an ignorant printer.

The purpose I then follow'd.—That I was he,
Speak, Iachimo: I had you down, and might
Have made you finish.

Iach. I am down again; [Kneeling.
But now my heavy conscience sinks my knee,
As then your force did. Take that life, beseech you,
Which I so often owe; but your ring first,
And here the bracelet of the truest princess,
That ever swore her faith.

Post. Kneel not to me:
The power that I have on you is to spare you;
The malice towards you to forgive you. Live,
And deal with others better.

Cym. Nobly doom'd.
We'll learn our freeness of a son-in-law:
Pardon's the word to all.

Arr. You help us, sir⁸,
As you did mean indeed to be our brother;
Joy'd are we, that you are.

Post. Your servant, princes.—Good my lord of Rome,
Call forth your soothsayer. As I slept, methought,
Great Jupiter, upon his eagle back'd⁹,
Appear'd to me, with other spritely shows
Of mine own kindred: when I wak'd, I found
This label on my bosom; whose containing
Is so from sense in hardness, that I can
Make no collection of it: let him show
His skill in the construction.

Luc. Philarmonus!

Sooth. Here, my good lord. [Coming forward.

Luc. Read, and declare the meaning.

Sooth. [Reads.] "When as a lion's whelp¹ shall, to him-

⁸ You HOLP us, sir,] Shakespeare so constantly uses this old past tense of to *help*, that it can hardly need a note here: sometimes, in the early editions, it may have been mistaken for *hope*, the ear having been misled.

⁹ — upon his eagle BACK'D,] So all the folios; but modern editors strangely prefer "upon his eagle *back*:" if they thought fit to make this change in the text, they ought to have printed "upon his eagle's back." Perhaps, for "spritely" in the next line, we ought to read *spritelike*; and such is the meaning.

¹ "When as a lion's whelp] "It is not easy to conjecture," says Coleridge (Lit. Rem. Vol. ii. p. 128), "why Shakespeare should have introduced this ludicrous scroll, which answers no one purpose, either propulsive or explicatory, unless as a joke on etymology." It is very possible that the scroll and the vision were parts of an older play, and such riddles were so popular, especially on our older stage, that Shakespeare may not have liked to omit it.

self unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which being dead many years shall after revive, be jointed to the old stock, and freshly grow, then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty."

Thou, Leonatus, art the lion's whelp;
The fit and apt construction of thy name,
Being Leo-natus, doth import so much.
The piece of tender air, thy virtuous daughter,

[To CYMBELINE.

Which we call *mollis aer*; and *mollis aer*
We term it *mulier*: which *mulier*, I divine,
Is this most constant wife; who, even now,
Answering the letter of the oracle,
Unknown to you, unsought, were clipp'd about
With this most tender air.

Cym. This hath some seeming.

Sooth. The lofty cedar, royal Cymbeline,
Personates thee; and thy lopp'd branches point
Thy two sons forth; who, by Belarius stolen,
For many years thought dead, are now reviv'd,
To the majestic cedar join'd, whose issue
Promises Britain peace and plenty.

Cym. Well,
My peace we will begin².—And, Caius Lucius,
Although the victor, we submit to Cæsar,
And to the Roman empire; promising
To pay our wonted tribute, from the which
We were dissuaded by our wicked queen;
Whom heavens, in justice, both on her and her's,
Have laid most heavy hand.

Sooth. The fingers of the powers above do tune
The harmony of this peace. The vision,
Which I made known to Lucius ere the stroke
Of this yet³ scarce-cold battle, at this instant

² My peace we will begin.] Johnson proposed "*By* peace we will begin;" to which there seems no other material objection than that the change is not required. Cymbeline may mean by "My peace," the peace which was to begin during his reign: therefore he adds that, for the sake of peace, he will submit to Cæsar, and pay "the wonted tribute."

³ Of THIS YET] The folio, 1623, accidentally inverts these words, "Of yet this." The correction was made in the folio, 1664.

PERICLES.

"The late, and much admired Play, called Pericles, Prince of Tyre. With the true Relation of the whole Historie, aduentures, and fortunes of the said Prince: As also, the no lesse strange, and worthy accidents, in the Birth and Life, of his Daughter Mariana. As it hath been diuers and sundry times acted by his Maiesties Seruants, at the Globe on the Banck-side. By William Shakespeare. Imprinted at London for Henry Gosson, and are to be sold at the signe of the Sunne in Pater-noster row, &c. 1609." 4to. 35 leaves.

"The late, And much admired Play, called Pericles, Prince of Tyre. With the true Relation of the whole History, aduentures, and fortunes of the saide Prince. Written by W. Shakespeare. Printed for T. P. 1619." 4to. 34 leaves.

"The late, And much admired Play, called Pericles, Prince of Tyre. With the true Relation of the whole History, aduentures, and fortunes of the sayd Prince: Written by Will. Shakespeare: London, Printed by I. N. for R. B. and are to be sould at his shop in Cheapside, at the signe of the Bible. 1630." 4to. 34 leaves.

In the folio of 1664 (where the play first appeared in that form), the following is the heading of the page on which the piece begins: "The much admired Play, called, Pericles, Prince of Tyre. With the true Relation of the whole History, Adventures, and Fortunes of the said Prince. Written by W. Shakespeare, and published in his life time." It occupies twenty pages; viz. from p. 1 to p. 20, inclusive, a new pagination of the volume commencing with "Pericles." It is there divided into Acts, but irregularly, and the Scenes are not marked.

INTRODUCTION.

THE first question to be settled, in relation to "Pericles," is its title to a place among the collected works of Shakespeare.

There is so marked a character about every thing that proceeded from the pen of our great dramatist,—his mode of thought and his style of expression are so unlike those of any of his contemporaries, that they can hardly be mistaken. They are clearly visible in all the later portion of the play; and so indisputable does this fact appear to us, that, we confidently assert, however strong may be the external evidence to the same point, the internal evidence is infinitely stronger: to those who have studied his works it will seem incontrovertible. As we do not rely merely upon particular expressions, nor upon separate passages, but upon the general complexion of whole scenes and acts, it is obvious, that we cannot here enter into proofs, which would require the re-impression of many of the succeeding pages.

An opinion has long prevailed, and we have no doubt it is well founded, that two hands are to be traced in the composition of "Pericles." The larger part of the first three Acts was, in all probability, the work of an inferior dramatist: to these Shakespeare added comparatively little; but he found it necessary, as the story advanced and as the interest increased, to insert more of his own composition. His hand begins to be distinctly seen in the third Act, and afterwards we feel persuaded that we could extract nearly every line that was not dictated by his great intellect. We apprehend that Shakespeare found a drama on the story in the possession of one of the companies performing in London, and that, in accordance with the ordinary practice of the time, he made additions to, and improvements in it, and procured it to be represented at the Globe theatre¹. Who might be the author of the original piece, it would be vain to conjecture. Although we have no decisive proof that Shakespeare ever worked in immediate concert with any of his contemporaries (Fletcher excepted, in "The Two Noble Kinsmen"), it was the custom with nearly all the

¹ By a list of theatrical apparel, formerly belonging to Alleyn, and preserved at Dulwich College, it appears that he had probably acted in a play called "Pericles." See "Memoirs of Edward Alleyn," printed for the Shakespeare Society, p. 21. This might be the play which Shakespeare altered and improved.

dramatists of his day, and it is not impossible that such was the case as regards "Pericles."

The circumstance that it was a joint production, may partly account for the non-appearance of "Pericles" in the folio of 1623. Ben Jonson, when printing the volume of his Works, in 1616, excluded, for this reason, "The Case is Altered," and "Eastward Ho!" in the composition of which he had been engaged with others; and when the player-editors of the folio of 1623 were collecting their materials, they perhaps omitted "Pericles," because some living author might have an interest in it. Of course we only advance this point as a mere speculation; and the fact that the publishers of the folio of 1623 could not purchase the right of the bookseller, who had then the property in "Pericles," may have been the real cause of its non-insertion.

The Registers of the Stationers' Company show that on the 20th May, 1608, Edward Blount (one of the proprietors of the folio of 1623) entered "The booke of Pericles, Prynce of Tyre," with one of the undoubted works of Shakespeare, "Antony and Cleopatra." Nevertheless, "Pericles" was not published by Blount, but by Gosson in the following year; and we may infer, either that Blount sold his interest to Gosson, or that Gosson anticipated Blount in procuring a manuscript of the play. Gosson may have subsequently parted with "Pericles" to Thomas Pavier, and hence the re-impression by the latter in 1619.

Having thus spoken of the internal evidence of authorship, and of the possible reason why "Pericles" was not included in the folio of 1623, we will now advert briefly to the external evidence, that it was the work of our great dramatist. In the first place it was printed in 1609, with his names at full length², and rendered unusually obvious, on the title-page. The answer, of course, may be that this was a fraud, and that it had been previously committed in the cases of the first part of "Sir John Oldcastle," 1600, and of "The Yorkshire Tragedy," 1608. It is undoubtedly true, that Shakespeare's name is upon those title-pages; but we know, with regard to "Sir John Oldcastle," that the original title-page, stating it to have been "Written by William Shakespeare," was cancelled, no doubt at the instance of the author to whom it was falsely imputed; and as to "The Yorkshire Tragedy," many persons have entertained the belief, in which we join, that Shake-

² It seems that "Pericles" was reprinted under the same circumstances in 1611. I have never been able to meet with a copy of this edition, and doubted its existence, until Mr. Halliwell pointed it out to me, in a sale catalogue in 1804: it purported to have been "printed for S. S." The copy in question has recently been recovered, and this fact would show, that Shakespeare did not then contradict the reiterated assertion, that he was the author of the play.

speare had a share in its composition. We are not to forget that, in the year preceding, Nathaniel Butter had made very prominent use of Shakespeare's name, for the sale of three impressions of "King Lear;" and that in the very year when "Pericles" came out, Thomas Thorpe had printed a collection of scattered poems, recommending them to notice in very large capitals, by stating emphatically that they were "Shakespeare's Sonnets."

Confirmatory of what precedes, it may be mentioned, that previously to the insertion of "Pericles" in the folio of 1664, it had been imputed to Shakespeare by S. Shepherd, in his "Times displayed in Six Sestiads," 1646; and in lines by J. Tatham, prefixed to R. Brome's "Jovial Crew," 1652. Dryden gave it to Shakespeare in 1675, in the Prologue to Charles Davenant's "Circe." Thus, as far as stage tradition is of value, it is uniformly in favour of our position; and it is moreover to be observed that, until comparatively modern times, it has never been contradicted.

The incidents of "Pericles" are found in Lawrence Twine's translation from the *Gesta Romanorum*, first published in 1576, under the title of "The Patterne of Painfull Adventures," in which the three chief characters are not named as in Shakespeare, but are called Apollonius, Lucina, and Tharsia³. This novel was several times reprinted, and an edition of it came out in 1607, which perhaps was the year in which "Pericles" was first represented "at the Globe on the Bank-side," as is stated on the title-page of the earliest edition in 1609. The drama seems to have been extremely popular, but the usual difficulty being experienced by booksellers in obtaining a copy of it, Nathaniel Butter probably employed some person to attend the performance at the theatre, and with the aid of notes there taken, and of Twine's version of the story, (which, as we remarked, had just before been reprinted) to compose a novel out of the incidents of the play under the following title: "The Painfull Adventures of Pericles Prince of Tyre. Being the true History of the Play of Pericles, as it was lately presented by the worthy and ancient Poet Iohn Gower. At London. Printed by T. P. for Nat. Butter. 1608." It has also a wood-cut of Gower, no doubt, in the costume he wore during the performance at the Globe.

³ The novel is contained in a work called "Shakespeare's Library," as well as Gower's poetical version of the same incidents, extracted from his *Confessio Amantis*: hence the propriety of making Gower the speaker of the various inter-locutions in "Pericles." The origin of the story, as we find it in the *Gesta Romanorum*, is a matter of dispute: Belleforest asserts that the version in his *Histoires Tragiques* was from a manuscript *tiré du Grec*. Not long since, Mr. Thorpe printed an Anglo-Saxon narrative of the same incidents; and it is stated to exist in Latin MSS. of as early a date as the tenth century.—"Shakespeare's Library," Part v. p. 2.

This publication is valuable, not merely because it is the only known specimen of the kind of that date in our language, but because, though in prose, (with the exception of a song) it gives some of the speeches more at length, than in the play as it has come down to us, and explains several obscure and disputed passages. For this latter purpose it will be seen that we have availed ourselves of it in our notes; but it will not be out of place here to speak of the strong presumptive evidence it affords, that the drama has not reached us by any means in the shape in which it was originally represented. The subsequent speech is given, in the novel of 1608, as that of Marina, when she is visited in the brothel by Lysimachus, the governor of Mitylene, whom, by her virtue, beauty, and eloquence, she diverts from the purpose for which he came.

"If as you say, my lord, you are the governor, let not your authority, which should teach you to rule others, be the means to make you misgovern yourself. If the eminence of your place came unto you by descent, and the royalty of your blood, let not your life prove your birth bastard: if it were thrown upon you by opinion, make good that opinion was the cause to make you great. What reason is there in your justice, who hath power over all, to undo any? If you take from me mine honour, you are like him that makes a gap into forbidden ground, after whom many enter, and you are guilty of all their evils. My life is yet unspotted, my chastity unstained in thought: then, if your violence deface this building, the workmanship of heaven, made up for good, and not to be the exercise of sin's intemperance, you do kill your own honour, abuse your own justice, and impoverish me."

Of this speech in the printed play we only meet with the following emphatic germ:—

"If you were born to honour, show it now:
If put upon you, make the judgment good,
That thought you worthy of it."—(A. iv. sc. 6.)

It will not be required of us to argue, that the powerful address, copied from the novel founded upon "Pericles," could hardly be the mere enlargement of a person, who had taken notes at the theatre, who from the very difficulty of the operation, and from the haste with which he must afterwards have compounded the history, would be much more likely to abridge than to expand. In some parts of the novel it is evident that the prose, there used, was made up from the blank-verse composition of the drama, as acted at the Globe. In the latter we meet with no passage similar to what succeeds, but still the ease with which it may be reconverted into blank-verse renders it almost certain that it was so originally. Pericles tells Simonides, in the novel, that

"His blood was yet untainted, but with the heat got by the wrong the king had offered him, and that he boldly durst and did defy himself, his subjects, and the proudest danger that either tyranny or treason could inflict upon him."

To leave out only two or three expletives renders the sentence perfect dramatic blank-verse :—

“ His blood was yet untainted, but with heat
Got by the wrong the king had offer'd him ;
And that he boldly durst and did defy him,
His subjects, and the proudest danger that
Or tyranny or treason could inflict.”

Many other passages to the same end might be produced from the novel of which there is no trace in the play. We shall not, however, dwell farther upon the point, than to mention a peculiarly Shakesperian expression, which occurs in the novel, and is omitted in the drama. Lychorida, during a storm at sea, brings the newborn infant to Pericles, who in Act iii. sc. 1 says to it,

————— “ thou’rt the rudeliest welcome to this world
That e’er was prince’s child. Happy what follows !
Thou hast as chiding a nativity,
As fire, air, water, earth, and heaven can make.”

In the novel founded upon the play the same speech is thus given, and we have printed in italic type the expression, which, we think, must have come from the pen of Shakespeare :—

“ *Poor inch of nature !* (quoth he) thou art as rudely welcome to the world, as ever princess’ babe was, and hast as chiding a nativity as fire, air, earth and water can afford thee.”

The existence of such a singular production was not known to any of the commentators ; but several copies of it have been preserved : one of them (but incomplete, inasmuch as it wants the dedication) was sold with the library of the late Mr. Heber ; and another has recently been discovered in a public depository in Switzerland, and has been carefully reprinted in Germany under the editorial care of Professor Mommsen, Principal of the College at Oldenburg. This exemplar is the more valuable, because it establishes, by means of the dedication, there found, that the novel was the composition of George Wilkins, regarding whom we shall say more presently. We have not been content with the German reprint of “ *The Painfull Adventures of Pericles Prince of Tyre* ⁴,” but we have had a photograph made of the dedication (not contained in any known English copy), which necessarily represents

⁴ Nevertheless, it has been made with the most patient and praiseworthy accuracy, even to the observance of misprints, which, however, cannot mislead the reader, since they are carefully noted at the end. The Preface, written in English by Professor Mommsen, is a pattern of its kind, both for that species of learning for which German scholars are distinguished, and for perspicuity, for which they are not always so remarkable.

the original with the utmost exactness, and from which the following is taken:—

“To the Right Worshipfull and most woorthy Gentleman, Maister Henry Fermor, one of his Maiesties Iustices of Peace for the Countie of Middlesex, health and eternall happinesse.

“Right woorthy Sir, Opinion that in these daies wil make wise men fooles, and the most fooles (with a little helpe of their owne arrogancie) seeme wise, hath made me euer feare to throw my selfe vpon the racke of Censure, the which euerie man in this latter Age doth, who is so ouer hardie to put his witte in print. I see, Sir, that a good coate with rich trappings gets a gay Asse entraunce in at a great Gate (and within a may stalke freely) when a ragged philosopher, with more witte, shall be shutte forth of doores: notwithstanding this, I know, Sir, that Vertue wants no bases to vpholde her, but her owne kinne. In which certaine assuraunce, and knowing that your woorthie Selfe are of that neere alliaunce to the noble house of Goodnesse, that you growe out of one stalke. A poore infant of my braine comes naked vnto you, without other clothing than my loue, and craues your hospitalitie. If you take this to refuge, her father dooth promise that with more labored houres he can enheighten your Name and Memorie, and therein shall appeere he will not die ingratefull. Yet thus much hee dares say, in the behalfe of this, somewhat it containeth that may inuite the choicest eie to reade, nothing heere is sure may breede displeasure to anie⁵. So leauing your spare houres to the recreation thereof, and my boldnesse now submitting it selfe to your censure, not willing to make a great waie to a little house, I rest

“Most desirous to be held all yours,

“GEORGE WILKINS.”

We should have had no difficulty in assigning the above, and the narrative by which it is followed, to George Wilkins, the author of “The Miseries of enforced Marriage” (a popular drama, which was printed and reprinted in 1607, 1611, 1629, and 1637, and is inserted in every impression of Dodsley’s Old Plays), but for one important circumstance, which has only recently come to our knowledge⁶, viz. that George Wilkins, “the poet,” was buried at St. Leonard’s, Shoreditch (in which parish two theatres of old were situated), on the 19th August, 1603: the entry in the Registers is in these terms:—

“1603.—George Wilkins, the Poet, was buried the same day, 19 August. Halliwell Street.”

Halliwell Street means Holywell Street, not far from Shoreditch Church, and it seems very likely, though no information of the kind is contained in the entry, that the plague, then violently raging in London, was the cause of the death of Wilkins. We cannot reconcile the apparent discordance, unless by supposing that there were two persons, writers, and perhaps poets,

⁵ Probably *he* was omitted, accidentally, before “is sure:” the passage ought to read thus:—“nothing heere, *he* is sure, may breede,” &c. Above, there ought only to be a comma after “growe out of one stalke.”

⁶ Of course, since the publication in Oldenburg of the reprint of “The Painful Adventures of Pericles,” to which the editor of the present work contributed what Professor Mommsen is pleased to dignify by the title of “an Introduction.”

of the two names of George Wilkins, living at, or near, the same time; and to which of them "The Painful Adventures of Pericles," as well as other productions, belong, it is impossible now to determine. If George Wilkins, "the Poet," died of the plague in August, 1603, it would be singular that he should be the author of a dateless tract called "The Three Miseries of Barbary—Plague, Famine, Civill Warre;" and impossible that he should have joined with John Day and William Rowley in the composition of the play, printed in 1607, under the title of "The Travels of three English Brothers, Sir Thomas, Sir Anthony, and Sir Robert Shirley." It would also be highly improbable that he should have written "The Miseries of Enforced Marriage" before mentioned, unless it had been acted some years before it was printed. Various dramatic authors and actors lived in Holywell Street and its vicinity; and it would not surprise us if the two persons named George Wilkins were father and son, and that the father, who we may suppose died in 1603, had previously, in some way, earned the designation of "poet," given to him in the parish register, which, perhaps, his son better deserved, as the author of later and more popular productions.

For particular verbal, and other, elucidations of Shakespeare's text, derived from "The Painful Adventures of Pericles," 4to, 1608, we must refer the reader to our foot-notes.

It will have been remarked, that the novel states that "Pericles" had been "*lately* presented," and on the title-page of the edition of 1609 it is termed "the *late*, and much-admired Play called Pericles:" it is, besides, spoken of as "a new play," in a poetical tract called "Pimlico or Run Redcap," printed in 1609. Another piece, called "Shore," is mentioned in "Pimlico," under exactly similar circumstances: there was an older drama upon the story of Jane Shore, and this, like "Pericles," had, perhaps, about the same date, been revived at one of the theatres.

"Pericles" was five times printed before it was inserted in the folio of 1664, viz. in 1609, 1611, 1619, 1630, and 1635. The folio seems to have been copied from the last of these, with a multiplication of errors, but with some corrections. The first edition of 1609 was obviously brought out in haste, and there are many corruptions in it; but more pains were taken with it than Malone, Steevens, and others imagined: they never compared different copies of the same edition, or they would have seen that the impressions vary importantly, and that several mistakes, discovered as the play went through the press, were carefully set right: these will be found pointed out in our notes.

DRAMATIS PERSONÆ¹.

ANTIOCHUS, King of Antioch.

PERICLES, Prince of Tyre.

HELICANUS, } two Lords of Tyre.
ESCANES, }

SIMONIDES, King of Pentapolis.

CLEON, Governor of Tharsus.

LYSIMACHUS, Governor of Mitylene.

CERIMON, a Lord of Ephesus.

THALIARD, a Lord of Antioch.

PHILEMON, Servant to Cerimon.

LEONINE, Servant to Dionyza.

Marshal.

A Pandar, and his Wife.

BOULT, their Servant.

GOWER, as Chorus.

The Daughter of Antiochus.

DIONYZA, Wife to Cleon.

THAISA, Daughter to Simonides.

MARINA, Daughter to Pericles and Thaisa.

LYCHORIDA, Nurse to Marina.

DIANA.

Lords, Ladies, Knights, Gentlemen, Sailors, Pirates, Fishermen
and Messengers, &c.

SCENE, dispersedly in various Countries.

¹ The play in the folio, 1664, is followed by a defective list of persons, under the title of "The Actors' Names." A regular *Dramatis Personæ* is also, most-unusually, prefixed to Wilkins' novel, under the heading "The names of the Personages mentioned in this Historie." They accord, very nearly, with the characters in the play; but Gower is there called "The Presenter." See "Midsummer Night's Dream," A. v. sc. 1, Vol. ii, p. 245.

PERICLES,
PRINCE OF TYRE.

ACT I.

Before the Palace of Antioch.

Enter GOWER, as Chorus.

To sing a song that old was sung,
From ashes ancient Gower is come;
Assuming man's infirmities,
To glad your ear, and please your eyes.
It hath been sung at festivals,
On ember-eves, and holy ales¹,
And lords and ladies in their lives
Have read it for restoratives:
The purpose is² to make men glorious;
Et bonum quo antiquius, eo melius.
If you, born in these latter times,
When wit's more ripe, accept my rhymes,
And that to hear an old man sing,
May to your wishes pleasure bring,
I life would wish, and that I might
Waste it for you, like taper-light.—
This Antioch, then: Antiochus the great
Built up this city for his chiefest seat,

¹ — and holy ALES,] Every old copy, 4to. and folio, has "holy-days;" but as the speech was no doubt meant to rhyme, we have adopted Dr. Farmer's amendment: by "holy ales," what were called *church ales* were probably intended.

² The PURPOSE is] In all the old copies it stands, "The *purchase* is;" and it may possibly be right, taking *purchase* in the sense of prize or reward.

The fairest in all Syria ;
 I tell you what my authors say :
 This king unto him took a feere³,
 Who died and left a female heir,
 So buxom, blithe, and full of face,
 As heaven had lent her all his grace ;
 With whom the father liking took,
 And her to incest did provoke.
 Bad child, worse father, to entice his own
 To evil, should be done by none.
 By custom⁴ what they did begin
 Was with long use account no sin.
 The beauty of this sinful dame
 Made many princes thither frame,
 To seek her as a bed-fellow,
 In marriage pleasures play-fellow :
 Which to prevent he made a law,
 To keep her still, and men in awe,
 That whoso ask'd her for his wife,
 His riddle told not, lost his life :
 So, for her many a wight did die,
 As yond' grim looks do testify⁵.
 What now ensues, to the judgment of your eye
 I give, my cause who best can justify. [Exit.]

SCENE I.

Antioch. A Room in the Palace.

Enter ANTIOCHUS, PERICLES, and *Attendants*.

Ant. Young prince of Tyre, you have at large receiv'd
 The danger of the task you undertake.

³ — took a FEERE,] *i. e.* A companion or wife: the word also occurs for a husband in "Titus Andronicus," A. iv. sc. 1, Vol. v. p. 56.

⁴ By custom] "*But* custom" in the old copies; and in the next line, *account'd* for "account."

⁵ As yond' grim looks do testify.] Referring to the heads of the unsuccessful suitors, exhibited to the audience over the gates of the palace at Antioch. That such was the case we have the evidence of the novel, founded upon the play, published under the title of "The Painfull Adventures of Pericles Prince of Tyre," 1608, where the heading of the first chapter ends thus:—"placing their heads on the top of his castle gate, whereby to astonish all others that came to attempt the like." Possibly we ought to read *admonish* for "astonish."

Per. I have, Antiochus, and with a soul
Embolden'd with the glory of her praise,
Think death no hazard, in this enterprise. [Music ⁶.

Ant. Bring in our daughter, clothed like a bride,
For the embracements ⁷ even of Jove himself;
At whose conception, till Lucina reign'd,
Nature this dowry gave, to glad her presence,
The senate-house of planets all did sit,
To knit in her their best perfections.

Enter the Daughter of ANTIOCHUS.

Per. See, where she comes, apparell'd like the spring,
Graces her subjects, and her thoughts the king
Of every virtue gives renown to men!
Her face, the book of praises, where is read
Nothing but curious pleasures, as from thence
Sorrow were ever ras'd ⁸, and testy wrath
Could never be her mild companion.
Ye gods, that made me man, and sway in love,
That have inflam'd desire in my breast,
To taste the fruit of yon celestial tree,
Or die in the adventure, be my helps,
As I am son and servant to your will,
To compass such a boundless happiness ⁹!

Ant. Prince Pericles,—

Per. That would be son to great Antiochus.

Ant. Before thee stands this fair Hesperides ¹,
With golden fruit, but dangerous to be touch'd;
For death-like dragons here affright thee hard:
Her face, like heaven, enticeth thee to view
Her countless glory, which desert must gain;

⁶ Music.] In every old copy, this word, which is evidently a stage-direction, is made part of the text, at the commencement of the speech of Antiochus. All that was meant seems to have been, that the daughter entered while the music was played: she was introduced by music.

⁷ For THE embracements] All the old copies omit "the."

⁸ Sorrow were ever RAS'D,] In the 4to, 1609, it is "Sorrow were ever *racte*;" which later editions altered to *rackt*, mistaking the word.

⁹ — such a BOUNDLESS happiness!] The old editions, anterior to that of Rowe, by a misprint, have "*bondless* happiness."

¹ — this fair HESPERIDES;] Meaning the garden of Hesperus, not the daughters appointed to watch over the golden apples. Shakespeare has before spoken of them in the same manner ("Love's Labour's Lost," A. iv. sc. 3, Vol. ii. p. 145), which was usual with poets of his day.

And which, without desert, because thine eye
Presumes to reach, all thy whole head must die².
Yond' sometime famous princes, like thyself,
Drawn by report, adventurous by desire,
Tell thee with speechless tongues, and semblance pale,
That, without covering, save yond' field of stars,
They here stand martyrs, slain in Cupid's wars;
And with dead cheeks advise thee to desist,
For going on death's net, whom none resist.

Per. Antiochus, I thank thee, who hath taught
My frail mortality to know itself,
And by those fearful objects to prepare
This body, like to them, to what I must:
For death remember'd should be like a mirror,
Who tells us, life's but breath; to trust it, error.
I'll make my will, then; and as sick men do,
Who know the world, see heaven, but feeling woe,
Gripe not at earthly joys, as erst they did:
So, I bequeath a happy peace to you,
And all good men, as every prince should do:
My riches to the earth from whence they came,
But my unspotted fire of love to you.

[*To the Daughter of ANTIOCHUS.*

Thus, ready for the way of life or death,
I wait the sharpest blow.

Ant. Scorning advice, read the conclusion, then³;
Which read and not expounded, 'tis decreed,
As these before thee, thou thyself shalt bleed.

Daugh. Of all, 'say'd yet, mayst thou prove prosperous!
Of all, 'say'd yet, I wish thee happiness⁴.

² — all THY whole HEAD must die.] The old copies have *the* for "thy:" the change was made by Malone. Commentators have been sorely puzzled by the word *heap*, as it stands in the early impressions: it is merely a misprint for "head" by the accidental turning of the last letter in *heap*: the antithesis is between "eye" and "head," and Antiochus immediately afterwards refers to the "heads" of "yond' sometime famous princes." On the next page but one Pericles says "Then, give my tongue like leave to save my *head*."

³ Scorning advice, read the conclusion, then;] In the 4tos, this and the two next lines are made part of the speech of Pericles: the folio, 1664, only so far corrects the decided error as to give the two last lines to Antiochus.

⁴ Of all, 'say'd yet, mayst thou prove prosperous!

OF all, 'SAY'D YET, I wish thee happiness.] So every old copy, which it is needless to alter to "*In all save that*," as was done by Malone, on the recommendation of Monck Mason. Percy suggested that the meaning was, "Of all *essay'd* yet," and the conjecture is supported by the 4to, 1609, which prints "said" *say'd*: later editions read "said." This interpretation accords, in substance,

Per. Like a bold champion, I assume the lists,
Nor ask advice of any other thought
But faithfulness, and courage⁵.

THE RIDDLE.

*I am no viper, yet I feed
On mother's flesh, which did me breed;
I sought a husband, in which labour,
I found that kindness in a father:
He's father, son, and husband mild,
I mother, wife, and yet his child.
How they may be, and yet in two,
As you will live, resolve it you.*

Sharp physick is the last: but, oh you powers!
That give heaven countless eyes to view men's acts,
Why cloud they not their sights perpetually,
If this be true, which makes me pale to read it?
Fair glass of light, I lov'd you, and could still,
Were not this glorious casket stor'd with ill;
But I must tell you,—now, my thoughts revolt,
For he's no man on whom perfections wait,
That, knowing sin within, will touch the gate.
You're a fair viol, and your sense the strings,
Who, finger'd to make man his lawful music,
Would draw heaven down and all the gods to hearken;
By being play'd upon before your time,
Hell only danceth at so harsh a chime.
Good sooth, I care not for you.

Ant. Prince Pericles, touch not, upon thy life,
For that's an article within our law,
As dangerous as the rest. Your time's expir'd:
Either expound now, or receive your sentence.

Per. Great king,
Few love to hear the sins they love to act;
'Twould 'braid yourself too near for me to tell it.

with the statement in Wilkins' novel; for the Daughter there declares that Pericles "was the sole sovereign of her wishes, and he the gentleman (of all her eyes had ever yet beheld) to whom she wished a thriving happiness." Sign. B 3. The riddle is precisely the same in the novel and in the play.

⁵ But faithfulness, and courage.] Such are the very words transferred to the novel founded upon the play, "Pericles armed with these noble armours, faithfulness and courage," &c. As Steevens pointed out, the same expression is found in Sidney's "Arcadia," Book iii.

Who has a book of all that monarchs do,
 He's more secure to keep it shut, than shown;
 For vice repeated is like the wandering wind,
 Blows dust in others' eyes, to spread itself;
 And yet the end of all is bought thus dear,
 The breath is gone, and the sore eyes see clear:
 To stop the air would hurt them. The blind mole casts
 Copp'd hills towards heaven, to tell the earth is throng'd
 By man's oppression; and the poor worm doth die for't.
 Kings are earth's gods; in vice their law's their will,
 And if Jove stray, who dares say Jove doth ill?
 It is enough you know; and it is fit,
 What being more known grows worse, to smother it.
 All love the womb that their first beings bred,
 Then, give my tongue like leave to love my head.

Ant. [*Aside.*] Heaven, that I had thy head! he has found
 the meaning;

But I will gloze with him. [*To him.*] Young prince of Tyre,
 Though by the tenour of our strict edict⁶,
 Your exposition misinterpreting,
 We might proceed to cancel of your days;
 Yet hope, succeeding from so fair a tree
 As your fair self, doth tune us otherwise.
 Forty days longer we do respite you;
 If by which time our secret be undone,
 This mercy shows, we'll joy in such a son:
 And until then your entertain shall be,
 As doth befit our honour, and your worth.

[*Exeunt* ANTIOCHUS, his Daughter, and Attendants.]

Per. How courtesy would seem to cover sin,
 When what is done is like an hypocrite,
 The which is good in nothing but in sight!
 If it be true that I interpret false,
 Then were it certain, you were not so bad,
 As with foul incest to abuse your soul;
 Where now you're both a father and a son,
 By your untimely claspings with your child,
 (Which pleasure fits a husband, not a father)
 And she an eater of her mother's flesh,

⁶ — of OUR strict edict,] . The 4tos. read, "of *your* strict edict," but the folio, 1664, corrects the mistake. Two lines lower, it properly changes *counsel* of the 4tos. to "cancel;" but it still preserves the blunder of *off* for "of," reading "to cancel *off* your daies."

By the defiling of her parent's bed ;
 And both like serpents are, who though they feed
 On sweetest flowers, yet they poison breed.
 Antioch, farewell ! for wisdom sees, those men
 Blush not in actions blacker than the night,
 Will shun no course⁷ to keep them from the light :
 One sin, I know, another doth provoke ;
 Murder's as near to lust, as flame to smoke.
 Poison and treason are the hands of sin⁸,
 Ay, and the targets to put off the shame :
 Then, lest my life be cropp'd to keep you clear,
 By flight I'll shun the danger which I fear. [Exit.

Re-enter ANTIOCHUS.

Ant. He hath found the meaning, for the which we mean
 To have his head.
 He must not live to trumpet forth my infamy,
 Nor tell the world, Antiochus doth sin
 In such a loathed manner :
 And therefore instantly this prince must die ;
 For by his fall my honour must keep high.
 Who attends us there ?

Enter THALIARD.

Thal. Doth your highness call ?

Ant. Thaliard,
 You're of our chamber⁹, and our mind partakes

⁷ Will SHUN no course] All the old editions, with evident corruption, read "Will *shew* no course." Malone conjectured that '*schew*, for *eschew*, might be the word, but he printed "shun," as we do.

⁸ Poison and treason are the hands of SIN,] May we not suspect that the poet wrote *blame* for "sin," since the conclusion of this speech is in rhyme? of course we make no alteration. The word *blame* occurs at the end of a line in "Clyomon and Clamydes" (Dyce's *Peele's Works*, iii. 134), and as the previous line did not rhyme with it, the editor altered the word "declare" into *proclaim*. The objection is, that it is not at all required: all that is needed is the transposition of the word "blame" and of the words "you are;" and if such a simple cure, as a mere change of place by words next to each other, can be resorted to, why are we to be driven to more violent methods? If the Rev. Mr. Dyce's "*Peele's Works*" should come to another edition, he must put the lines in question thus:—

"*Bryan*. Wherefore dost thou upbraid me thus, thou varlet, do declare?

"*Clyomon*. No varlet he; to call him so, sir knight, to blame *you are*."

In the printed copies the close of the couplet is *you are to blame*, and all that was wanted was what we have done, and what unquestionably the poet did.

⁹ THALIARD,

You're of our chamber,] The 4to, 1609, alone, repeats "Thaliard" after

Her private actions to your secrecy ;
 And for your faithfulness we will advance you.
 Thaliard, behold, here's poison, and here's gold ;
 We hate the prince of Tyre, and thou must kill him :
 It fits thee not to ask the reason why,
 Because we bid it. Say, is it done ?

Thal. My lord,
 'Tis done.

Enter a Messenger.

Ant. Enough¹.—

Let your breath cool yourself, telling your haste.

Mess. My lord, prince Pericles is fled. [*Exit Messenger.*

Ant. As thou

Wilt live, fly after : and, as an arrow², shot
 From a well-experienc'd archer, hits the mark
 His eye doth level at, so ne'er return,
 Unless thou say Prince Pericles is dead.

Thal. My lord, if I
 Can get him once within my pistol's length,
 I'll make him sure : so, farewell to your highness. [*Exit.*

Ant. Thaliard, adieu.—Till Pericles be dead,
 My heart can lend no succour to my head. [*Exit.*

SCENE II.

Tyre. A Room in the Palace.

Enter PERICLES, HELICANUS, and other Lords.

Per. Let none disturb us : why should this charge our
 thoughts³ ?

"chamber." The measure, here unattended to by ancient and modern editors, detects the error. "Partakes," at the end of the line, is used in the sense of *communicates*, or *participates* : see another instance in "The Winter's Tale," A. v. sc. 3, Vol. iii. p. 114.

¹ Enough.] Addressed to Thaliard—Thaliarchus in Twine's Novel, and Thaliart in that of Wilkins. Monck Mason and Malone strangely fancied that "Enough," as well as the rest of the speech, was addressed to the Messenger.

² — and, AS an arrow,] The 4tos, "and *like* an arrow:" altered to our text in the folio, 1664.

³ — why should this CHARGE our thoughts?] It is "*change of thoughts*" in the old copies, but *change* and "charge" were not unfrequently printed for each

The sad companion, dull-ey'd melancholy,
 By me so us'd a guest is, not an hour,
 In the day's glorious walk, or peaceful night,
 The tomb where grief should sleep, can breed me quiet.
 Here pleasures court mine eyes, and mine eyes shun them,
 And danger, which I feared, is at Antioch,
 Whose arm seems far too short to hit me here;
 Yet neither pleasure's art can joy my spirits,
 Nor yet the other's distance comfort me.
 Then, it is thus: that passions of the mind,
 That have their first conception by mis-dread,
 Have after-nourishment and life by care;
 And what was first but fear what might be done,
 Grows elder now, and cares it be not done:
 And so with me.—The great Antiochus
 ('Gainst whom I am too little to contend,
 Since he, so great⁴, can make his will his act)
 Will think me speaking, though I swear to silence;
 Nor boots it me to say, I honour,
 If he suspect I may dishonour him:
 And what may make him blush in being known,
 He'll stop the course by which it might be known.
 With hostile forces he'll o'erspread the land,
 And with the ostent of war⁵ will look so huge,
 Amazement shall drive courage from the state;
 Our men be vanquish'd ere they do resist,
 And subjects punish'd that ne'er thought offence:
 Which care of them, not pity of myself,
 (Who am no more⁶ but as the tops of trees,
 Which fence the roots they grow by, and defend them)
 Makes both my body pine, and soul to languish,
 And punish that before, that he would punish.

1 *Lord*. Joy and all comfort in your sacred breast.

other, and "our" might be mistaken for *of* (a point in which we agree with Mr. Singer), so as to confuse what was otherwise sufficiently clear: Rowe clumsily made the sense run on, which it certainly does not. In the next line but one Malone altered *as* to "is," but we might perhaps read,

———— "dull-ey'd melancholy

By *me's* so used a guest, as not an hour," &c.

⁴ Since HE, so great,] "Since *he's* so great," corruptly in the old copies.

⁵ And with the OSTENT of war] So amended by Tyrwhitt, from *stint* of the old copies, and not *stent*, as Steevens misprinted it: he also quoted several instances of the use of the expression "ostent of war" in writers of the time.

⁶ (Who AM no more] The old copies read, "Who *once* no more." Steevens followed Farmer in the reading of our text.

2 *Lord.* And keep your mind, till you return to us,
Peaceful and comfortable.

Hel. Peace, peace! and give experience tongue.
They do abuse the king, that flatter him:
For flattery is the bellows blows up sin;
The thing the which is flatter'd, but a spark,
To which that blast gives heat and stronger glowing⁷;
Whereas reproof, obedient and in order,
Fits kings, as they are men, for they may err:
When signior Sooth, here, does proclaim a peace,
He flatters you, makes war upon your life.
Prince, pardon me, or strike me, if you please;
I cannot be much lower than my knees. [*Kneeling.*]

Per. All leave us else; but let your cares o'er-look
What shipping, and what lading's in our haven,
And then return to us. [*Exeunt Lords.*] Helicanus, thou
Hast moved us: what seest thou in our looks?

Hel. An angry brow, dread lord.

Per. If there be such a dart in prince's frowns,
How durst thy tongue move anger to our face?

Hel. How dare the plants look up to heaven⁸, from whence
They have their nourishment?

Per. Thou know'st I have power
To take thy life from thee.

Hel. I have ground the axe myself;
Do you but strike the blow.

Per. Rise, pr'ythee rise;
Sit down; thou art no flatterer⁹: [*HELIC. rises, and sits.*]

⁷ To which that BLAST gives HEAT and stronger glowing;] The old copies read, "To which that *spark* gives *heart* and stronger glowing:" modern editors notice one corruption, but do not mention the other. Monck Mason proposed "blast" for *spark*, and all agree that either that word or some equivalent, *breath* or *wind*, is necessary. Malone adopted *breath*, and Steevens *wind*. *Heart* for "Heat" was an easy mistake.

⁸ How dare the PLANTS look up to heaven,] Malone tells us that the 4to, 1609, has "plants;" no copy of that edition we have seen, reads "plants," but *planets*: the mistake is evident, and in Malone's copy it must have been corrected while the sheet was going through the press.

⁹ Sit down; thou art no flatterer:] Malone silently interpolated the repetition of "Sit down" in this line, no doubt for the sake of the measure. The poet perhaps so wrote, but the words added are in no early impression, and we are not in any way authorized to insert them. Wilkins' novel thus speaks of this part of the interview:—"Which chiding of this good old lord the gentle Prince courteously receiving, tooke him into his armes, thankt him that he was no flatterer, and commaunding him to seat himselfe by him, he, from poynt to poynt, related to him all the occurrents past."

I thank thee for it; and heaven forbid,
That kings should let their ears hear their faults hid.
Fit counsellor, and servant for a prince,
Who by thy wisdom mak'st a prince thy servant,
What wouldst thou have me do?

Hel. To bear with patience
Such griefs as you yourself do lay upon yourself.

Per. Thou speak'st like a physician, Helicanus,
That ministers a potion unto me,
That thou wouldst tremble to receive thyself.
Attend me, then: I went to Antioch,
Where, as thou know'st, against the face of death
I sought the purchase of a glorious beauty,
From whence an issue I might propagate,
Are arms to princes, and bring joys to subjects.
Her face was to mine eye beyond all wonder;
The rest (hark in thine ear) as black as incest:
Which by my knowledge found, the sinful father
Seem'd not to strike, but smooth; but thou know'st this,
'Tis time to fear, when tyrants seem to kiss.
Which fear so grew in me, I hither fled
Under the covering of a careful night,
Who seem'd my good protector; and being here,
Bethought me what was past, what might succeed.
I knew him tyrannous; and tyrants' fears
Decrease not, but grow faster than the years.
And should he doubt it¹⁰, (as no doubt he doth)
That I should open to the listening air,
How many worthy princes' bloods were shed,
To keep his bed of blackness unlaid ope,
To lop that doubt he'll fill this land with arms,
And make pretence of wrong that I have done him;
When all, for mine, if I may call't, offence,
Must feel war's blow, who spares not innocence:
Which love to all, of which thyself art one,
Who now reprov'st me for it—

Hel. Alas, sir!

¹⁰ And should he DOUBT it,] Malone's judicious emendation of the 4to, 1609, which reads, "And should he *doo't*:" the folio, 1664, following the later 4tos, prints "And should he *think* it." Seven lines lower, Malone's copy of the 4to, 1609, differs, by having "spares" for *fears* of other copies of the same impression. This important correction (like "plants" for *planets* on the preceding page) must have been made while the edition was being printed, and strongly enforces the fitness of examining different copies of the same edition.

Per. Drew sleep out of mine eyes, blood from my cheeks,
Musings into my mind, a thousand doubts
How I might stop this tempest ere it came;
And finding little comfort to relieve them,
I thought it princely charity to grieve them.

Hel. Well, my lord, since you have given me leave to
speak,
Freely will I speak. Antiochus you fear,
And justly too, I think, you fear the tyrant,
Who either by public war, or private treason,
Will take away your life.
Therefore, my lord, go travel for a while,
Till that his rage and anger be forgot,
Or till the Destinies do cut his thread of life.
Your rule direct to any; if to me,
Day serves not light more faithful than I'll be.

Per. I do not doubt thy faith;
But should he wrong my liberties in my absence¹?

Hel. We'll mingle our bloods together in the earth,
From whence we had our being and our birth.

Per. Tyre, I now look from thee, then; and to Tharsus
Intend my travel, where I'll hear from thee,
And by whose letters I'll dispose myself.
The care I had, and have, of subjects' good,
On thee I lay, whose wisdom's strength can bear it.
I'll take thy word for faith, not ask thine oath;
Who shuns not to break one, will sure crack both².
But in our orbs we live so round and safe,
That time of both this truth shall ne'er convince³,
Thow show'dst a subject's shine, I a true prince. [*Exeunt.*]

¹ But should he wrong MY liberties in my absence? Modern editors have made unpardonably free with the verse here, by quietly striking out "my" in the second instance. If they may omit in one place, why not in another? In a line above,

"Or till the Destinies do cut his thread of life,"
why do they not strike out "do," when it injures the measure, as well as weakens the sense? We preserve it as the ancient text. In the line in question, we may be reasonably sure that "my liberties" ought to be "thy liberties;" and in the last line of the scene we might read *sign* for "shine;" but in neither case have we authority for varying from the 4tos. and folios.

² — will SURE crack both.] "Sure" is not in any of the 4tos, but was inserted in the folio, 1664.

³ — this truth shall ne'er CONVINCE,] *i. e.* Overcome, or conquer. See Vol. ii. p. 174, and Vol. v. pp. 403. 445.

SCENE III.

Tyre. An Ante-chamber in the Palace.

Enter THALIARD.

Thal. So, this is Tyre, and this is the court. Here must I kill king Pericles; and if I do not, I am sure to be hanged at home: 'tis dangerous.—Well, I perceive he was a wise fellow, and had good discretion, that being bid to ask what he would of the king, desired he might know none of his secrets⁴: now do I see he had some reason for it; for if a king bid a man be a villain, he is bound by the indenture of his oath to be one.—Hush! here come the lords of Tyre.

Enter HELICANUS, ESCANES, and other Lords.

Hel. You shall not need, my fellow peers of Tyre, Farther to question me of your king's departure: His seal'd commission, left in trust with me, Doth speak sufficiently, he's gone to travel.

Thal. [*Aside.*] How! the king gone?

Hel. If farther yet you will be satisfied, Why, as it were unlicens'd of your loves, He would depart, I'll give some light unto you. Being at Antioch—

Thal. [*Aside.*] What from Antioch?

Hel. Royal Antiochus (on what cause I know not) Took some displeasure at him: at least, he judg'd so; And doubting lest that he had err'd or sinn'd, To show his sorrow he'd correct himself; So puts himself unto the shipman's toil, With whom each minute threatens life or death.

Thal. [*Aside.*] Well, I perceive I shall not be hang'd now, although I would;

⁴ — he might know none of his secrets:] In reference to this saying Steevens cited the following from Barnaby Rich's "Souldiers Wishe to Britain's Welfare," &c. 1604, p. 27: "I will therefore commend the poet Philipides, who, being demaunded by King Lisimachus what favour he might doe unto him, for that he loved him, made this answer to the king—that your majesty would never impart unto me any of your secrets."

But since he is gone, the king's ease must please⁵ :
 He 'scap'd the land, to perish at the seas.—
 I'll present myself.—[*To them.*] Peace to the lords of Tyre.

Hel. Lord Thaliard from Antiochus is welcome.

Thal. From him I come,
 With message unto princely Pericles ;
 But since my landing I have understood,
 Your lord hath betook himself to unknown travels,
 My message⁶ must return from whence it came.

Hel. We have no reason to desire it⁷,
 Commended to our master, not to us :
 Yet, ere you shall depart, this we desire,
 As friends to Antioch, we may feast in Tyre. [Exeunt.]

SCENE IV.

Tharsus. A Room in the Governor's House.

Enter CLEON, DIONYZA, and Attendants.

Cle. My Dionyza, shall we rest us here,
 And by relating tales of other's griefs,
 See if 'twill teach us to forget our own ?

Dio. That were to blow at fire in hope to quench it ;
 For who dig hills, because they do aspire,
 Throws down one mountain to cast up a higher.
 Oh my distressed lord ! even such our griefs ;

⁵ But since he is gone, the king's EASE must please:] *i. e.* What gives ease to the king must please me : the saying was probably proverbial. The old reading is nonsense, "The king's seas must please:" the old printer by his ear carried on the *s* at the end of "kings" to the next word. *Sea* in the following line ought, no doubt, to be "seas" for the rhyme's sake.

⁶ My message] So all the editions but the 4to, 1609, which reads, "Now message must return," &c.

⁷ We have no reason to desire it,] Steevens added *since* at the end of this line, in order to complete the measure ; but if any word be required ("desire" being used as a trisyllable), it would be *thus* and not *since*, by which the rhyme is destroyed, instead of preserved as in the following couplets:—

"We have no reason to desire it, *thus*
 Commended to our master, not to us :
 Yet, ere you shall depart, this we desire
 As friends to Antioch, we may feast in Tyre."

Subsequent editors have blindly preferred Steevens's *since*: we adhere to the early impressions, leaving the matter to the reader's judgment.

Here they're but felt, and seen with mistful eyes⁸,
But like to groves, being topp'd, they higher rise.

Cle. Oh Dionyza,
Who wanteth food, and will not say he wants it,
Or can conceal his hunger, till he famish?
Our tongues and sorrows too sound deep our woes
Into the air; our eyes do weep, till lungs
Fetch breath that may proclaim them louder; that
If heaven slumber, while their creatures want,
They may awake their helps to comfort them⁹.
I'll then discourse our woes, felt several years,
And, wanting breath to speak, help me with tears.

Dio. I'll do my best, sir.

Cle. This Tharsus, o'er which I have the government,
A city, on whom plenty held full hand,
For riches strew'd herself even in the streets,
Whose towers bore heads so high, they kiss'd the clouds,
And strangers ne'er beheld, but wonder'd at;
Whose men and dames so jetted¹, and adorn'd,
Like one another's glass to trim them by:
Their tables were stor'd full to glad the sight,
And not so much to feed on as delight;
All poverty was scorn'd, and pride so great,
The name of help grew odious to repeat.

Dio. Oh! 'tis too true.

Cle. But see what heaven can do! By this our change,
These mouths, whom but of late, earth, sea, and air,

⁸ — seen with MISTFUL eyes.] “Mistful” was Steevens’s emendation, for *mischiefs* of the early impressions. In our former edition we retained the old reading, but, on reconsideration, think *mischiefs* a printer’s error. Shakespeare has the expression “mistful eyes” in “Henry V.” A. iv. sc. 6, Vol. iii. p. 618; and there “mistful” is misprinted *mixtful* in the folios, but amended to “mistful” in the corr. fo. 1632.

⁹ They may awake their HELPS to comfort them.] In the old copies the lines are these, and are thus arranged:—

“Our tongues and sorrows do sound deep
Our woes into the air, our eyes to weep
Till tongues fetch breath, that may proclaim
Them louder, that if heaven slumber, while
Their creatures want, they may awake
Their helpers, to comfort them.”

The various corrections were made by Steevens and Malone; and though in some places we might have guess’d differently, on the whole, we think it best to adhere to their text. The passage is difficult, even as corrected.

¹ — dames so JETTED,] *i. e.* So strutted. See “Cymbeline,” A. iii. sc. 3, this Vol. p. 307, and other references there given.

Were all too little to content and please,
 Although they gave their creatures in abundance,
 As houses are defil'd for want of use,
 They are now starv'd for want of exercise :
 Those palates, who not yet two summers younger²,
 Must have inventions to delight the taste,
 Would now be glad of bread, and beg for it :
 Those mothers who to nousele up their babes³
 Thought nought too curious, are ready now
 To eat those little darlings whom they lov'd.
 So sharp are hunger's teeth, that man and wife
 Draw lots, who first shall die to lengthen life.
 Here stands a lord, and there a lady weeping ;
 Here many sink, yet those which see them fall,
 Have scarce strength left to give them burial.
 Is not this true ?

Dio. Our cheeks and hollow eyes do witness it.

Cle. Oh ! let those cities, that of plenty's cup
 And her prosperities so largely taste,
 With their superfluous riots, heed these tears⁴ :
 The misery of Tharsus may be their's.

Enter a Lord.

Lord. Where's the lord governor ?

Cle. Here.

Speak out thy sorrows, which thou bring'st, in haste⁵,
 For comfort is too far for us to expect.

² Those palates, who not yet TWO SUMMERS younger,] The old copies read "who not yet to *savers* younger;" but we adopt the emendation preferred by Steevens : nevertheless the poet may possibly have written,

"Those palates, who not *us'd to suffer hunger* :"

Malone printed,

"Who not *us'd to hunger's savour*."

³ — who to NOUSLE up their babes] Surely a word used by Pope (who spells it *nuzzle*) can want no explanation ; yet commentators resort to ancient romances, plays, and poems, and even to glossaries, in illustration of a word still in daily use. Shakespeare would smile at such a waste of time and space. The Rev. Mr. Dyce, we are bound to say, has no additional note.

⁴ — HEED these tears :] We may feel confident that the old printer carelessly substituted *hear* for "heed," and we have no hesitation in making the change : "*hear* these tears," of the early copies, is nonsense.

⁵ — which thou bring'st, in haste,] He was to speak them quickly, though there is little doubt that he brought them slowly : the manner of the old actor in the part of this lord is thus described by Wilkins, "A fainting messenger came slowly into them, his fearefull lookes described that he brought sorrowe, and in slowe words hee delivered this," &c. p. 22.

Lord. We have descried, upon our neighbouring shore,
A portly sail of ships make hitherward.

Cle. I thought as much.

One sorrow never comes, but brings an heir
That may succeed as his inheritor;
And so in our's. Some neighbouring nation,
Taking advantage of our misery,
Hath stuff'd⁶ these hollow vessels with their power,
To beat us down, the which are down already;
And make a conquest of unhappy me,
Whereas no glory's got to overcome.

Lord. That's the least fear; for by the semblance
Of their white flags display'd, they bring us peace,
And come to us as favourers, not as foes.

Cle. Thou speak'st like him's⁷ untutor'd to repeat;
Who makes the fairest show means most deceit.
But bring they what they will, and what they can,
What need we fear⁸?

The ground's the low'st, and we are half way there.
Go, tell their general we attend him here,
To know for what he comes, and whence he comes,
And what he craves.

Lord. I go, my lord.

[*Exit.*

Cle. Welcome is peace, if he on peace consist⁹;
If wars, we are unable to resist.

Enter PERICLES, with Attendants.

Per. Lord governor, for so we hear you are,
Let not our ships and number of our men,
Be, like a beacon fir'd, to amaze your eyes.
We have heard your miseries as far as Tyre,
And seen the desolation of your streets;
Nor come we to add sorrow to your tears,
But to relieve them of their heavy load:
And these our ships, you happily may think,
Are like the Trojan horse, was stuff'd within

⁶ HATH stuff'd] Old copies, "That stuff'd," &c. Both words are formed with the same letters, and hence the mistake.

⁷ Thou speak'st like HIM'S] *i. e.* Like *him who is*, an elliptical expression, misprinted *hymnes* in all the old copies.

⁸ What need we FEAR?] The 4to, 1609, reads, "What need we *leave*, our ground's the lowest," &c. All the later copies have it as in our text.

⁹ — if he on peace CONSIST;] *i. e.* If he *stand* on peace.

With bloody veins¹, expecting overthrow,
Are stor'd with corn to make your needy bread,
And give them life whom hunger starv'd half dead.

All. The gods of Greece protect you!
And we'll pray for you.

Per. Arise, I pray you, arise:
We do not look for reverence, but for love,
And harbourage for ourself, our ships, and men.

Cle. The which when any shall not gratify,
Or pay you with unthankfulness in thought,
Be it our wives, our children, or ourselves,
The curse of heaven and men succeed their evils!
Till when, (the which, I hope, shall ne'er be seen)
Your grace is welcome to our town and us.

Per. Which welcome we'll accept; feast here a while,
Until our stars, that frown, lend us a smile. [*Exeunt.*]

ACT II.

Enter GOWER.

Gow. Here you have seen a mighty king
His child, I wis, to incest bring²;
A better prince, and benign lord,
That will prove awful both in deed and word.
Be quiet, then, as men should be,
Till he hath pass'd necessity.
I'll show you those in trouble's reign,
Losing a mite, a mountain gain.
The good in conversation
(To whom I give my benizon)
Is still at Tharsus³, where each man

¹ Are like the Trojan horse, was stuff'd within
With bloody VEINS,] *i. e.* "Like the Trojan horse, *which* was stuff'd within
with bloody veins." Modern editors poorly substitute *views* for "veins," against
the authority of every old impression: Mr. Singer, however, judiciously follows
the text of our former edition. We would rather read *banes* than *views*.

² His child, I wis, to incest bring;] Respecting "I wis" or *y-wis*, as it
ought perhaps to be spelt, see "King Richard III." A. i. sc. 3, Vol. iv. page 243.

³ Is still at THARSUS,] The oldest 4to, 1609, corruptly reads, "Is still at

Thinks all is writ he spoken can :
 And to remember what he does,
 Build his statue to make him glorious :
 But tidings to the contrary
 Are brought your eyes ; what need speak I ?

Dumb show.

Enter at one door PERICLES, talking with CLEON ; all the Train with them. Enter at another door, a Gentleman, with a letter to PERICLES : PERICLES shows the letter to CLEON ; then gives the Messenger a reward, and knights him. Exeunt PERICLES, CLEON, &c. severally.

Gow. Good Helicane (that stay'd at home⁴,
 Not to eat honey like a drone,
 From others' labours, forthy he strive⁵
 To killen bad, keep good alive,
 And, to fulfil his prince' desire)
 Sends word of all that haps in Tyre :
 How Thaliard came full bent with sin,
 And hid intent⁶, to murder him ;

Tharstill." The meaning of the next line (the brevity of which obscures the sense), as Malone explains it, seems to be, "that they pay as much respect to all Pericles can speak, as if it were Holy Writ."

⁴ Good Helicane (THAT stay'd at home,] We think that Boswell was nearly right in his construction of this passage : he would put the second, third, fourth, and fifth lines in parenthesis ; but, in fact, the parenthesis begins after "Good Helicane." It renders needless that we should alter "that" to *hath*, as was done by Malone and others. The sense runs on from "Good Helicane" to "Sends word of all" &c., which is misprinted in the old copies "*Sav'd one of all*," &c. The last was the emendation of Steevens, and is necessary as happy.

⁵ — FORTHY he strive] It is "for *though* he strive," in the old copies, but we are inclined to believe Mr. Singer warranted in amending "for though" to *forthy*, the ancient form of *therefore*. He supports it by two lines, which, he tells us, he quotes from the sixth of "the first edition" of Drayton's Eclogues,

"For the looseness of thy youth art sorry,
 And for thy vow'st some solemne pilgrimage."

Where he found this misrepresentation, which he evidently gives second hand, we know not ; but Drayton's words in his first edition (now lying before us, Eclogue iv., not vi.) are these :—

"Or brus'd with sinne, for thy youth's sin art sorry,
 And vow'st for thy a solemne pilgrimage."

Mr. Singer must have incautiously taken some other person's word as to the first edition ; for, excepting "for thy," all he quotes is from a late edition.

⁶ And hid intent,] *i. e.* Concealed purpose. Malone informs us that his 4to, 1609, reads, "and hid in Tent ;" adding, "this is only mentioned to show how inaccurately this play was originally printed." The fact is, that the 4to, 1609, in the library of the Duke of Devonshire, has "and hid intent," exactly as in our

And that in Tharsus was not best
 Longer for him to make his rest.
 He, knowing so⁷, put forth to seas,
 Where when men been, there's seldom ease,
 For now the wind begins to blow:
 Thunder above, and deeps below,
 Make such unquiet, that the ship,
 Should house him safe, is wreck'd and split;
 And he, good prince, having all lost,
 By waves from coast to coast is tost.
 All perishen of man, of pelf,
 Ne aught escapen but himself;
 Till fortune, tired with doing bad,
 Threw him ashore, to give him glad:
 And here he comes. What shall be next,
 Pardon old Gower; this 'longs the text⁸. [Exit.

SCENE I.

Pentapolis. An open Place by the Sea Side.

Enter PERICLES, wet.

Per. Yet cease your ire, you angry stars of heaven!
 Wind, rain, and thunder, remember, earthly man
 Is but a substance that must yield to you;
 And I, as fits my nature, do obey you.
 Alas! the sea hath cast me on the rocks,
 Wash'd me from shore to shore, and left me breath⁹
 Nothing to think on, but ensuing death:
 Let it suffice the greatness of your powers,
 To have bereft a prince of all his fortunes;
 And having thrown him from your watery grave,
 Here to have death in peace is all he'll crave.

text; and the correction, like some others, must have been introduced while the sheet was in the press. The 4to, 1619, alters it to "And *had* intent," which is followed in all the later impressions.

⁷ He, KNOWING so,] Misprinted *doing so* in all the old copies, but corrected by Steevens.

⁸ — this 'LONGS the text.] *i. e.* As Douce properly explains it, "this belongs to the text," as it was to be acted before the spectators, and not "this *lengthens* the text," as Steevens thought.

⁹ — and left ME breath] The old copies, "and left *my* breath."

Enter three Fishermen.

1 *Fish.* What, ho, Pilch¹!

2 *Fish.* Ho! come, and bring away the nets.

1 *Fish.* What, Patch-breech, I say!

3 *Fish.* What say you, master?

1 *Fish.* Look how thou stirrest now! come away, or I'll fetch thee with a wanion².

3 *Fish.* 'Faith, master, I am thinking of the poor men, that were cast away before us even now.

1 *Fish.* Alas, poor souls! it grieved my heart to hear what pitiful cries they made to us to help them, when, well-a-day, we could scarce help ourselves.

3 *Fish.* Nay, master, said not I as much, when I saw the porpus, how he bounced and tumbled? they say, they are half fish, half flesh: a plague on them! they ne'er come, but I look to be washed. Master, I marvel how the fishes live in the sea.

1 *Fish.* Why as men do a-land: the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale; 'a plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful. Such whales have I heard on the land, who never leave gaping, till they've swallowed the whole parish, church, steeple, bells and all.

Per. A pretty moral.

3 *Fish.* But, master, if I had been the sexton, I would have been that day in the belfry.

2 *Fish.* Why, man?

3 *Fish.* Because he should have swallowed me too; and when I had been in his belly, I would have kept such a jangling of the bells, that he should never have left, till he

¹ What, ho, PILCH!] "Pilch" seems to be applied as a nick-name to one of the fishermen. The old copies read, "What, *to pelch*?" A "pilch" (Tyrwhitt's emendation) is a leathern coat or covering. See Vol. v. p. 150.

² — I'll fetch thee with a WANION.] Equivalent to "with a *vengeance*," and it is just possible that one was a corruption of the other. Our lexicographers give various etymologies, the most probable being the A.S. *Wanung*, injury or detriment. We meet with it no where else in Shakespeare, but the same expression is used by Beaumont and Fletcher (edit. Dyce, ii. p. 159), and by Ben Jonson and Ford, where Gifford (Introd. p. cxlvi.) derives it from *wan*, a stick or wand, not perceiving that *wan* may itself have been derived from *wanung*. See also Dodsley's Old Plays, last edit., Vol. iv. p. 224, and Vol. xi. p. 313.

cast bells, steeple, church, and parish, up again. But if the good king Simonides were of my mind——

Per. Simonides?

3 *Fish.* We would purge the land of these drones, that rob the bee of her honey.

Per. How from the finny subject of the sea³
These fishers tell the infirmities of men;
And from their watery empire recollect
All that may men approve, or men detect!—
Peace be at your labour, honest fishermen.

2 *Fish.* Honest! good fellow, what's that? if it be a day fits you, search out of the calendar, and no body look after it⁴.

Per. Y' may see, the sea hath cast me upon your coast⁵——

2 *Fish.* What a drunken knave was the sea, to cast thee in our way.

Per. A man whom both the waters and the wind,
In that vast tennis-court, hath made the ball
For them to play upon, entreats you pity him;
He asks of you, that never us'd to beg.

1 *Fish.* No, friend, cannot you beg? here's them in our country of Greece, gets more with begging, than we can do with working.

2 *Fish.* Canst thou catch any fishes, then?

Per. I never practis'd it.

2 *Fish.* Nay, then thou wilt starve, sure; for here's nothing to be got, now a-days, unless thou canst fish for't.

Per. What I have been I have forgot to know,
But what I am want teaches me to think on;
A man throng'd up with cold⁶: my veins are chill,

³ How from the FINNY subject of the sea] Steevens corrected the old copies, which read *fenny*, to "finny," and rightly, as is shown by the words of Wilkins's novel founded upon the play:—"Prince Pericles wondering that, from the *finny* subjects of the sea, these poor country-people learned the infirmities of men," Sign. C 4.

⁴ — and no body look after it.] We follow all the old copies, the reading of which is quite as intelligible as any proposed emendation. It has been suggested that something has been lost, and it seems not improbable.

⁵ Y' may see, the sea hath cast me upon your coast] So the folio, 1664, correcting the 4tos, which read "May see the sea hath cast upon your coast." This speech seems unconnected with any thing that has gone before, and it is to be regretted that the novel, founded upon the play, affords us no assistance.

⁶ A man THROG'D up with cold:] So all the early editions, and we can feel the force of "throng'd," used in this way. Mr. Singer reads *shrunk* without any notice that it is a novelty in his text: Malone and Steevens both notice *shrunk*, but properly print "throng'd." If *shrunk* had been the word,

And have no more of life, than may suffice
To give my tongue that heat to ask your help;
Which if you shall refuse, when I am dead,
For that I am a man, pray see me buried.

1 *Fish*. Die quoth-a? Now, gods forbid it! I have a gown here; come, put it on; keep thee warm. Now, afore me, a handsome fellow! Come, thou shalt go home, and we'll have flesh for holidays, fish for fasting-days, and moreo'er puddings and flap-jacks⁷; and thou shalt be welcome.

Per. I thank you, sir.

2 *Fish*. Hark you, my friend, you said you could not beg.

Per. I did but crave.

2 *Fish*. But crave? Then I'll turn craver too, and so I shall 'scape whipping.

Per. Why, are all your beggars whipped, then?

2 *Fish*. Oh! not all, my friend, not all; for if all your beggars were whipped, I would wish no better office than to be beadle.—But, master, I'll go draw up the net.

[*Exeunt two of the Fishermen.*]

Per. How well this honest mirth becomes their labour!

1 *Fish*. Hark you, sir; do you know where you are?

Per. Not well.

1 *Fish*. Why, I'll tell you: this is called Pentapolis, and our king, the good Simonides.

Per. The good king Simonides, do you call him?

1 *Fish*. Ay, sir; and he deserves to be so called, for his peaceable reign, and good government.

Per. He is a happy king, since he gains from his subjects the name of good by his government⁸. How far is his court distant from this shore?

1 *Fish*. Marry, sir, half a day's journey: and I'll tell you, he hath a fair daughter, and to-morrow is her birth-day; and there are princes and knights come from all parts of the world, to joust and tourney for her love.

there would have been no *d* at the end of it. In Wilkins's novel (p. 27) the words here are "overcharged with cold." Perhaps he might not understand "throng'd," but he could not fail to have understood and used *shrunk*.

⁷ — puddings and FLAP-JACKS;] A "flap-jack" was a pancake or fritter, and it seems to have been made of batter and apple. In some parts of the country it is also still called an *apple-jack*. See Holloway's "General Provincial Dictionary," 8vo, 1838. In the old editions, "moreo'er" is printed *more; or*.

⁸ — the name of good by his government,] The novel, by Wilkins, has these very words:—"He is a happy king, quoth Pericles, since he gains the name of good by his government," Sign. C 4 b.

Per. Were my fortunes equal to my desires, I could wish to make one there⁹.

1 Fish. Oh, sir! things must be as they may; and what a man cannot get, he may lawfully deal for. His wife's soul¹—

Re-enter the Two Fishermen, drawing up a net.

2 Fish. Help, master, help! here's a fish hangs in the net, like a poor man's right in the law; 'twill hardly come out. Ha! bots on't; 'tis come at last, and 'tis turned to a rusty armour.

Per. An armour, friends! I pray you, let me see it.—
Thanks, fortune, yet, that after all crosses
Thou giv'st me somewhat to repair myself:
And though it was mine own, part of mine heritage,
Which my dead father did bequeath to me,
With this strict charge (even as he left his life)
"Keep it, my Pericles, it hath been a shield
'Twixt me and death;" (and pointed to this brace)
"For that it sav'd me, keep it; in like necessity,
The which the gods protect thee from²! it may defend thee."
It kept where I kept, I so dearly lov'd it,
Till the rough seas, that spare not any man,

⁹ I could wish to make one there.] This part of the play seems, according to the novel, to have been abridged. Pericles asked how far off was the court of Simonides, "wherein he was resolved some halfe a dayes journey, and from point to point also informed that the king had a princely daughter named Thaysa, in whome was beauty so joyned with vertue, that it was as yet unresolved which of them deserved the greater comparison: and in memory of whose birth day her father yeerely celebrated feasts and triumphes, in the honour of which many Princes and Knights from farre and remote countries came, partly to approove their chivalry, but especially (being her father's only child) in hope to gaine her love: which name of chivalry, to approove that all the violence of the water had not power to quench the noblenesse of his minde, Pericles, sighing to himselfe, he broke out thus: Were but my fortunes aunswerable to my desires some should feelee that I woulde be one there." Sign. C 4 b.

¹ — and what a man cannot get, he may lawfully DEAL for. His wife's soul—] In the old editions there is no stop before "His wife's soul," and Mr. W. W. Williams, of Tiverton, proposes to alter "deal" to *steal*, and to keep the sentence continuous, thus: "and what a man cannot get, he may lawfully *steal* for his wife's soul." Mr Williams supposes it a gird at the Romanist doctrine, and that what the 1 Fisherman means is, "if your fortunes are not equal to your desires, you need not be very scrupulous as to the means of improving them." The innovation seems too bold; and we are inclined to think, with Steevens, that the 1 Fisherman is interrupted by the return of his companions, and therefore does not finish his sentence.

² — the gods protect thee FROM!] In all the old copies, 4to. and folio, "from" is misprinted *fame*.

Took it in rage, though calm'd, have given 't again.
I thank thee for't: my shipwreck now's no ill,
Since I have here my father's gift in's will.

1 *Fish*. What mean you, sir?

Per. To beg of you, kind friends, this coat of worth,
For it was sometime target to a king;
I know it by this mark. He lov'd me dearly,
And for his sake I wish the having of it;
And that you'd guide me to your sovereign's court,
Where with it I may appear a gentleman:
And if that ever my low fortunes better,
I'll pay your bounties; till then, rest your debtor.

1 *Fish*. Why, wilt thou tourney for the lady?

Per. I'll show the virtue I have borne in arms.

1 *Fish*. Why, do ye take it; and the gods give thee
good on't!

2 *Fish*. Ay, but hark you, my friend; 'twas we that made
up this garment through the rough seams of the waters:
there are certain condolences, certain vails. I hope, sir, if
you thrive, you'll remember from whence you had it.

Per. Believe it, I will.

By your furtherance I am cloth'd in steel;
And spite of all the rapture of the sea,
This jewel holds his bidding on my arm³.—
Unto thy value will I mount myself
Upon a courser, whose delightful steps
Shall make the gazer joy to see him tread.—
Only, my friend, I yet am unprovided
Of a pair of bases⁴.

³ And spite of all the RAPTURE of the sea,

This jewel holds his BIDDING on my arm.] In the old copies these two lines
run thus:—

“And spite of all the *rupture* of the sea,
This jewel holds his *building* on my arm.”

The novel founded upon “Pericles,” shows that the two words, which in our text vary from the original copies, have been rightly changed by the commentators: Pericles, we are informed by Wilkins, got to land “with a jewel, whom all the *raptures* of the sea could not bereave from his arm.” Sewel recommended “rapture” for *rupture*, and Malone substituted “biding” for *building*. The Rev. Mr. Dyce (“Remarks,” p. 262) would retain *building*, as if a jewel could ever be said to be *built* upon an arm. He often challenges the production of any corresponding phrase, and we here follow his example: let him show us, in prose or in poetry, any parallel passage; whereas *building* for “biding” was an easy misprint. How many marks of admiration would he not have appended to a rival editor's suggestion for altering “biding” to *building*?

⁴ Of a pair of bases.] The Rev. Mr. Dyce tells us that these words require a

2 *Fish*. We'll sure provide : thou shalt have my best gown to make thee a pair, and I'll bring thee to the court myself.

Per. Then honour be but a goal to my will !

This day I'll rise, or else add ill to ill.

[*Exeunt*.

SCENE II.

The Same. A Platform leading to the lists. A Pavilion near it, for the reception of the King, Princess, Ladies, Lords, &c.

Enter SIMONIDES, THAISA, *Lords, and Attendants,*

Sim. Are the knights ready to begin the triumph ?

1 *Lord*. They are, my liege ;

And stay your coming to present themselves.

Sim. Return them, we are ready ; and our daughter, In honour of whose birth these triumphs are, Sits here, like beauty's child, whom nature gat For men to see, and seeing wonder at.

[*Exit a Lord*.

Thai. It pleaseth you, my royal father, to express My commendations great, whose merit's less.

Sim. 'Tis fit it should be so ; for princes are A model, which heaven makes like to itself : As jewels lose their glory if neglected, So princes their renown, if not respected.

'Tis now your honour, daughter, to explain⁵ The labour of each knight in his device.

Thai. Which, to preserve mine honour, I'll perform.

Enter a Knight : he passes over the stage, and his Squire presents his shield to the Princess.

Sim. Who is the first that doth prefer himself ?

Thai. A knight of Sparta, my renowned father ; And the device he bears upon his shield

note, and he gives one from Nares, which can hardly be right, in connexion with the word "pair," viz. "a kind of embroidered mantle, which hung down from about the middle to about the knees, or lower, worn by knights on horseback." On the other hand, Steevens tells us that "a pair of bases" was a pair of loose breeches. Probably both are wrong.

⁵ — to EXPLAIN] This is a correction by Steevens : all the old editions have "to entertain." Perhaps "honour" and "labour" have changed places.

Is a black Æthiop, reaching at the sun ;
The word, *Lux tua vita mihi* ⁶.

Sim. He loves you well that holds his life of you.

[*The second Knight passes over.*]

Who is the second that presents himself?

Thai. A prince of Macedon, my royal father ;
And the device he bears upon his shield
Is an arm'd knight, that's conquer'd by a lady :
The motto thus, in Spanith, *Piu per dulzura que per fuerza.*

[*The third knight passes over.*]

Sim. And what the third ?

Thai. The third of Antioch ;
And his device, a wreath of chivalry :
The word, *Me pompæ provexit apex* ⁷.

[*The fourth Knight passes over.*]

Sim. What is the fourth ?

Thai. A burning torch, that's turned upside down ;
The word, *Quod me alit, me extinguit.*

Sim. Which shows that beauty hath his power and will,
Which can as well inflame, as it can kill.

[*The fifth Knight passes over.*]

Thai. The fifth, a hand environed with clouds,
Holding out gold that's by the touchstone tried ;
The motto thus, *Sic spectanda fides.*

[*The sixth Knight passes over.*]

Sim. And what's the sixth and last, the which the knight
himself

With such a graceful courtesy deliver'd ?

Thai. He seems to be a stranger ; but his present is
A wither'd branch, that's only green at top :
The motto, *In hac spe vivo.*

Sim. A pretty moral :
From the dejected state wherein he is
He hopes by you his fortunes yet may flourish.

1 *Lord.* He had need mean better, than his outward show
Can any way speak in his just commend ;
For by his rusty outside he appears

⁶ The word, *Lux tua vita mihi.*] "The word" means the *mot*, or *motto*. In ancient times, perhaps, the motto consisted of only one word.

⁷ *Me pompæ provexit apex.*] In the old copies, this is printed *Me Pompey provexit apex* ; and Steevens naturally conjectured, that *Pompey* ought to be *pompæ*, in which emendation he is supported by the motto as given in the novel by Wilkins, founded upon "Pericles:" there also a translation of every motto is given, but not in the precise order of the play.

To have practis'd more the whipstock, than the lance.

2 *Lord.* He well may be a stranger, for he comes
To an honour'd triumph strangely furnished.

3 *Lord.* And on set purpose let his armour rust
Until this day, to scour it in the dust.

Sim. Opinion's but a fool, that makes us scan
The outward habit by the inward man.
But stay, the knights are coming: we'll withdraw
Into the gallery.

[*Exeunt.*

[*Great shouts, and all cry, "The mean knight!"*]

SCENE III.

The Same. A Hall of State.—A Banquet prepared.

Enter SIMONIDES, THAISA, Ladies, Lords, Knights, and
Attendants⁸.

Sim. Knights,

To say you are welcome were superfluous.
To place⁹ upon the volume of your deeds,
As in a title-page, your worth in arms,
Were more than you expect, or more than's fit,
Since every worth in show commends itself.
Prepare for mirth, for mirth becomes a feast:
You are princes, and my guests.

Thai. But you, my knight and guest;
To whom this wreath of victory I give,
And crown you king of this day's happiness.

Per. 'Tis more by fortune, lady, than by merit¹.

Sim. Call it by what you will, the day is your's;
And here, I hope, is none that envies it.
In framing artists art hath thus decreed²,
To make some good, but others to exceed;

⁸ — and Attendants.] The old stage-direction merely is, "Enter the King and Knights from Tilting."

⁹ To place] The old copies, anterior to the folio, 1635, have "*I* place."

¹ — than *BY* merit.] So the folio, 1664, and not "*my* merit" as in the 4tos. What follows shows "*by*" to be right.

² In framing ARTISTS art hath thus decreed,] It is *an artist* in the 4tos. and folios: Malone made the emendation; but we may doubt how far it is to be praised, since many other lines are defective, in this play especially, which might be made regular (if regularity were intended by the poet) by very insignificant alterations.

And you're her labour'd scholar. Come, queen o' the feast,
(For, daughter, so you are) here take your place:
Marshal the rest, as they deserve their grace.

Knights. We are honour'd much by good Simonides.

Sim. Your presence glads our days: honour we love,
For who hates honour hates the gods above.

Marshal. Sir, yond's your place.

Per. Some other is more fit.

1 *Knight.* Contend not, sir; for we are gentlemen,
That neither in our hearts, nor outward eyes,
Envy the great, nor do the low despise³.

Per. You are right courteous knights.

Sim. Sit, sir; sit.

By Jove, I wonder, that is king of thoughts,
These cates resist me⁴, he not thought upon.

Thai. By Juno, that is queen
Of marriage, all the viands that I eat
Do seem unsavoury, wishing him my meat!
Sure, he's a gallant gentleman.

Sim. He's but a country gentleman:
He has done no more than other knights have done,
He has broken a staff, or so: so, let it pass.

Thai. To me he seems like diamond to glass.

Per. Yond' king's to me like to my father's picture,
Which tells me⁵ in that glory once he was;
Had princes sit, like stars, about his throne,
And he the sun for them to reverence.
None that beheld him, but like lesser lights
Did vail their crowns to his supremacy;
Where now his son, like a glow-worm in the night,

³ THAT neither in our hearts, nor outward eyes,

ENVY the great, nor do the low despise.] This is the reading of the 4to, 1619, and of all subsequent impressions. The 4to, 1609, has *Have* for "That," *Envies* for "Envy," and *shall* for "do."

⁴ These cates resist me,] *i. e.* Are opposed to my appetite: for "resist me" we ought perhaps to read "*distaste* me." There is no doubt that these lines belong to Simonides, who, like his daughter, could not eat for admiration of Pericles. The novel by Wilkins tells us that both "at one instant were so struck in love with the noblesse of his [Pericles'] woorth, that they could not spare so much time to satisfie themselves with the delicacie of their viands, for talking of his praises." Sign. D 2. Steevens gave the two lines to Pericles.

⁵ Which tells ME] The 4to, 1609, omits "me," found in all later copies. In the last line but one of this speech, the 4to, 1609, alone reads, "He's *both* their parent:" the folio, 1664, has "For he's their *parents*," &c.

The which hath fire in darkness, none in light :
Whereby I see that Time's the king of men ;
He's both their parent, and he is their grave,
And gives them what he will, not what they crave.

Sim. What ! are you merry, knights ?

1 *Knight.* Who can be other, in this royal presence ?

Sim. Here, with a cup that's stor'd unto the brim,
(As you do love, fill to your mistress' lips)
We drink this health to you.

Knights. We thank your grace.

Sim. Yet pause a while ;
Yond' knight doth sit too melancholy,
As if the entertainment in our court
Had not a show might countervail his worth.
Note it not you, Thaisa ?

Thai. What is it

To me, my father ?

Sim. Oh ! attend, my daughter :
Princes, in this, should live like gods above,
Who freely give to every one that comes
To honour them ; and princes, not doing so,
Are like to gnats, which make a sound, but kill'd
Are wonder'd at. Therefore,
To make his entrance more sweet, here say,
We drink this standing-bowl of wine to him.

Thai. Alas, my father ! it befits not me
Unto a stranger knight to be so bold :
He may my proffer take for an offence,
Since men take women's gifts for impudence.

Sim. How !
Do as I bid you, or you'll move me else.

Thai. [*Aside.*] Now, by the gods, he could not please me better.

Sim. And farther tell him, we desire to know,
Of whence he is, his name, and parentage.

Thai. The king my father, sir, has drunk to you.

Per. I thank him.

Thai. Wishing it so much blood unto your life.

Per. I thank both him and you, and pledge him freely.

Thai. And, farther, he desires to know of you,
Of whence you are, your name and parentage.

Per. A gentleman of Tyre, my name, Pericles,

My education been in arts and arms⁶,
 Who looking for adventures in the world,
 Was by the rough seas reft of ships and men,
 And after shipwreck⁷ driven upon this shore.

Thai. He thanks your grace; names himself Pericles,
 A gentleman of Tyre,
 Who only by misfortune of the seas
 Bereft of ships and men, cast on the shore⁸.

Sim. Now by the gods, I pity his misfortune,
 And will awake him from his melancholy.—
 Come, gentlemen, we sit too long on trifles,
 And waste the time which looks for other revels.
 Even in your armours, as you are address'd,
 Will very well become a soldier's dance.
 I will not have excuse, with saying, this
 Loud music is too harsh for ladies' heads,
 Since they love men in arms, as well as beds.

[*The Knights dance.*

So, this was well ask'd, 'twas so well perform'd.—

Come, sir;

Here is a lady that wants breathing too:
 And I have often heard, you knights of Tyre
 Are excellent in making ladies trip,
 And that their measures are as excellent.

Per. In those that practise them, they are, my lord.

Sim. Oh! that's as much, as you would be denied

[*The Knights and Ladies dance.*

Of your fair courtesy.—Unclasp, unclasp;
 Thanks, gentlemen, to all; all have done well,

⁶ My education BEEN in arts and arms,] *i. e.* My education *having been* in arts and arms. Malone altered "been" of all the old editions to *being*; but that "been" is the right word we have the evidence of the novel founded upon "Pericles," where we meet with the very same expression—"his education *been* in arts and arms." See the Introduction.

⁷ And after SHIPWRECK] Here we have proof of the inconsistency of modern editors, who at one time prefer the old, uncertain spelling of our ancestors, and at another adopt that now in every-day use. It is "ship-wrack" in all the early editions, and elsewhere Mr. Singer sometimes follows that exploded orthography: here he deserts it, as indeed he ought to have done upon all occasions. We do not print for readers of the seventeenth, but of the nineteenth century, and observe the spelling of our own day, not that of two hundred and fifty years ago.

⁸ — cast on the shore.] This speech is perfectly intelligible: we print it in the words of all the old copies, which we prefer to patching up a text, as some editors have done, under the vain supposition that they could restore the versification of Shakespeare. If we are to add, or withdraw words *ad libitum*, there can be no end of alteration, according to the pleasure, or taste of critics.

But you the best. [*To PERICLES.*—Pages and lights, to conduct

These knights unto their several lodgings!—Your's, sir,
We have given order to be next our own.

Per. I am at your grace's pleasure.

Sim. Princes, it is too late to talk of love⁹,
And that's the mark I know you level at:
Therefore, each one betake him to his rest;
To-morrow all for speeding do their best¹.

[*Exeunt.*]

SCENE IV.

Tyre. A Room in the Governor's House.

Enter HELICANUS and ESCANES.

Hel. No, Escanes; know this of me,
Antiochus from incest liv'd not free:
For which the most high gods, not minding longer
To withhold the vengeance that they had in store,
Due to this heinous capital offence,
Even in the height and pride of all his glory,
When he was seated, and his daughter with him,
In a chariot of inestimable value,
A fire from heaven came, and shrivell'd up
Those bodies, even to loathing; for they so stunk,
That all those eyes ador'd them ere their fall,
Scorn now their hand should give them burial.

Esca. 'Twas very strange.

Hel. And yet but just; for though
This king were great, his greatness was no guard
To bar heaven's shaft, but sin had his reward.

Esca. 'Tis very true.

⁹ Princes, it is too late to talk of love,] In the 4to, 1609, this speech is made part of what is said by Pericles; but the obvious error is corrected, in a hand-writing of the time, in the copy belonging to the Duke of Devonshire.

¹ To-morrow all for speeding do their best.] The novel by Wilkins here gives an incident of which we find no trace in any of the printed copies, but which most likely originally formed part of the representation: it is in these words:—
“Presently calling for a goodly milke white steede, and a payre of golden^s spurres, them first he bestowed uppon him, telling him they were the prises due to his merite, and ordained for that dayes enterprise.” Sign. D 2 b.

Enter three Lords.

1 *Lord.* See! not a man, in private conference
Or council, has respect with him but he.

2 *Lord.* It shall no longer grieve without reproof.

3 *Lord.* And curs'd be he that will not second it.

1 *Lord.* Follow me, then.—Lord Helicane, a word.

Hel. With me? and welcome.—Happy day, my lords.

1 *Lord.* Know, that our griefs are risen to the top,
And now at length they overflow their banks.

Hel. Your griefs! for what? wrong not the prince you
love.

1 *Lord.* Wrong not yourself, then, noble Helicane;
But if the prince do live, let us salute him,
Or know what ground's made happy by his breath.
If in the world he live, we'll seek him out;
If in his grave he rest, we'll find him there;
And be resolv'd, he lives to govern us,
Or dead, gives cause to mourn his funeral,
And leaves us to our free election.

2 *Lord.* Whose death's, indeed, the strongest in our censure:
And knowing this kingdom is without a head,
Like goodly buildings left without a roof,
Soon fall to ruin, your noble self,
That best know'st how to rule, and how to reign,
We thus submit unto, our sovereign.

All. Live, noble Helicane!

Hel. For honour's cause forbear your suffrages²;
If that you love prince Pericles, forbear.
Take I your wish, I leap into the seas,
Where's hourly trouble for a minute's ease.
A twelvemonth longer, let me entreat you³

² FOR honour's CAUSE forbear your suffrages;] We willingly adopt this reading at the suggestion of the Rev. Mr. Dyce, who ("Remarks," p. 263), however, assigns a wrong reason for doing a right thing. The old text is "Try honour's cause;" and Steevens proposed "Try honour's course,"—a plausible change, but clearly not the proper emendation.

³ A twelvemonth longer, let me entreat you] This line is an instance of silent interpolation, for the sake of mending the halting measure: modern editors, without all warrant, read,

"A twelvemonth longer, let me *then* entreat you."

We adhere to the text of all the old copies, as our best guide under the circumstances. We may remark, that in Wilkins' novel, the period required by Helicanus for search is only three months.

To forbear the absence of your king⁴;
 If in which time expir'd he not return,
 I shall with aged patience bear your yoke.
 But if I cannot win you to this love,
 Go search like nobles, like noble subjects,
 And in your search spend your adventurous worth;
 Whom if you find, and win unto return,
 You shall like diamonds sit about his crown.

1 *Lord*. To wisdom he's a fool that will not yield:
 And, since lord Helicane enjoineth us,
 We with our travels will endeavour⁵.

Hel. Then, you love us, we you; and we'll clasp hands:
 When peers thus knit, a kingdom ever stands. [*Exeunt*.]

SCENE V.

Pentapolis. A Room in the Palace.

Enter SIMONIDES, with a letter: the Knights meet him.

1 *Knight*. Good morrow to the good Simonides.

Sim. Knights, from my daughter this I let you know,
 That for this twelvemonth she'll not undertake
 A married life.

Her reason to herself is only known,
 Which yet from her by no means can I get.

2 *Knight*. May we not get access to her, my lord?

Sim. 'Faith, by no means; she hath so strictly tied her
 To her chamber, that it is impossible.
 One twelve moons more she'll wear Diana's livery;
 This by the eye of Cynthia hath she vow'd,
 And on her virgin honour will not break it.

3 *Knight*. Though loath to bid farewell, we take our leaves.
 [*Exeunt*.]

⁴ To forbear the absence of your king;] This line is defective both in sense and measure, but quite intelligible, and we make no change: Steevens would read, "To forbear choice i' the absence of your king,"

to which Mr. Singer replies, that "'forbear' here may only mean to bear with." He totally forgets that three or four lines above "forbear" is used twice over in a very different sense, the same sense in which we employ it when we say that we "forbear," excepting in cases of strict necessity, to tamper with the words of the 4tos. and folios.

⁵ We with our travels will endeavour.] We could easily add *it* or *so* to this imperfect line, but who shall say that either is right?

Sim. So,
 They're well dispatch'd; now to my daughter's letter.
 She tells me here, she'll wed the stranger knight,
 Or never more to view nor day nor light.
 'Tis well, mistress; your choice agrees with mine;
 I like that well:—nay, how absolute she's in't,
 Not minding whether I dislike or no.
 Well, I commend her choice,
 And will no longer have it be delay'd.
 Soft! here he comes: I must dissemble it.

Enter PERICLES.

Per. All fortune to the good Simonides!

Sim. To you as much, sir. I am beholding to you,
 For your sweet music this last night: I do
 Protest, my ears were never better fed^o
 With such delightful pleasing harmony.

Per. It is your grace's pleasure to commend,
 Not my desert.

Sim. Sir, you are music's master.

Per. The worst of all her scholars, my good lord.

Sim. Let me ask one thing.

What do you think of my daughter, sir?

Per. As of a most virtuous princess.

Sim. And she is fair too, is she not?

Per. As a fair day in summer; wondrous fair.

Sim. My daughter, sir, thinks very well of you;
 Ay, so well, sir, that you must be her master,
 And she'll your scholar be: therefore, look to it.

Per. I am unworthy for her schoolmaster.

Sim. She thinks not so; peruse this writing else.

Per. [*Aside.*] What's here?

[*Reading.*

A letter, that she loves the knight of Tyre?

'Tis the king's subtilty, to have my life.—

[*To him.*] Oh! seek not to entrap me, gracious lord,

A stranger and distressed gentleman,

That never aim'd so high to love your daughter,

But bent all offices to honour her.

Sim. Thou hast bewitch'd my daughter, and thou art
 A villain.

^o — were never better fed] Malone thought fit to invert the passage thus:—
 "My ears, I do protest, were never better fed," without authority or necessity.

Per. By the gods, I have not,
Never did thought of mine levy offence;
Nor never did my actions yet commence
A deed might gain her love, or your displeasure.

Sim. Traitor, thou liest.

Per. Traitor!

Sim. Ay, traitor.

Per. Even in his throat, unless it be the king,
That calls me traitor, I return the lie.

Sim. [*Aside.*] Now, by the gods, I do applaud his courage.

Per. My actions are as noble as my thoughts,
That never relish'd of a base descent.

I came unto your court for honour's cause,
And not to be a rebel to her state;
And he that otherwise accounts of me,
This sword shall prove he's honour's enemy⁷.

Sim. No!—

Her comes my daughter, she can witness it.

Enter THAISA.

Per. Then, as you are as virtuous as fair,
Resolve your angry father, if my tongue
Did e'er solicit, or my hand subscribe
To any syllable that made love to you?

Thai. Why, sir, if you had,
Who takes offence at that would make me glad⁸?

Sim. Yea, mistress, are you so peremptory?—

[*Aside.*] I am glad on't with all my heart.

[*To her.*] I'll tame you; I'll bring you in subjection.
Will you, not having my consent,
Bestow your love and your affections
Upon a stranger⁹? [*Aside.*] who, for aught I know,

⁷ See this passage, as it appears in the novel by Wilkins, in our Introduction.

⁸ Why, sir, if you had,

Who takes offence at that would make me glad?] It now and then happens that in old plays the first line of a couplet is short of the regular number of syllables: we may, however, sometimes suspect that words have been lost, which would have given the line its proper number of syllables. In a note upon "Henry VIII.," Vol. iv. p. 379, we have stated in reference to a defective line in the old copies, amended in the corr. fo. 1632, that it was most unusual for the second line of a couplet to consist of less than ten syllables.

⁹ Upon a stranger?] According to the novel this scene must have been considerably abridged as it stands in the 4tos. and folios: Simonides (as Wilkins has given the speech) asks Thaisa, "Is this a fit match for you? a stragling Theseus

May be (nor can I think the contrary)
 As great in blood as I myself.
 Therefore, hear you, mistress; either frame
 Your will to mine; and you, sir, hear you,
 Either be rul'd by me, or I will make you—
 Man and wife.—Nay, come; your hands
 And lips must seal it too;
 And being join'd, I'll thus your hopes destroy;
 And for a farther grief,—God give you joy!—
 What, are you both pleas'd?

Thai. Yes,—if you love me, sir.

Per. Even as my life, or blood that fosters it¹.

Sim. What! are you both agreed?

Both. Yes, if't please your majesty.

Sim. It pleaseth me so well, I'll see you wed;
 Then, with what haste you can, get you to bed. [*Exeunt.*

borne we knowe not where, one that hath neither blood nor merite for thee to hope for, or himsele to challenge even the least allowance of thy perfections." Sign. E 2. The facility with which the above prose is convertible into blank verse, affords some testimony that it was so originally, and that it was so recited on the stage:—

"A straggling Theseus, born we know not where,
 One that hath neither blood nor merit for thee
 Ever to hope for, or himself to challenge
 Even the least of thy perfections."

So again, in the novel *Thaisa's* answer runs thus, omitting only two or three unimportant particles:—

"And what, most royal father, with my pen
 I have in secret written unto you,
 With my tongue now I openly confirm;
 Which is, I have no life but in his love,
 Nor being but th' enjoying of his worth!"

The reply of *Simonides*, on the same authority, is in these measured words, without addition or alteration, but printed as mere prose:—

"Equals to equals, good to good is join'd:
 This not being so, the bavin of your mind,
 In rashness kindled, must again be quench'd,
 Or purchase our displeasure."

Of these passages, and of others, there is no trace in the play, as it has come down to us, and we may feel confident that *Wilkins* would not have inserted them, at least in these terms, if he had not heard them so delivered on the stage. We are, therefore, disposed to consider them recovered portions of the drama.

¹ Even as my life, or blood that fosters it.] So the folio, 1664, as well as the 4to, 1619: the earlier editions have *my* for "or." The meaning, says the Rev. Mr. Dyce, is "even as my life, or as my blood that fosters my life:" it would, we apprehend, be difficult to make any other meaning out of it; and we only give the explanation as a sample of the manner in which time and words are sometimes wasted upon what, in fact, requires no elucidation. We formerly printed "*my* blood" from the 4to, 1609, but the meaning was not thereby in any respect altered: *or* was to be understood.

ACT III.

Enter GOWER.

Gow. Now sleep yslaked hath the rout;
 No din, but snores, the house about²;
 Made louder by the o'er-fed breast
 Of this most pompous marriage feast.
 The cat with eyne of burning coal,
 Now couches 'fore the mouse's hole³;
 And crickets sing at the oven's mouth,
 Are the blither for their drouth⁴.
 Hymen hath brought the bride to bed,
 Where, by the loss of maidenhead,
 A babe is moulded.—Be attent,
 And time, that is so briefly spent,
 With your fine fancies quaintly eche⁵;
 What's dumb in show, I'll plain with speech.

Dumb show.

Enter PERICLES and SIMONIDES at one door, with Attendants; a Messenger meets them, kneels, and gives PERICLES a letter: PERICLES shows it to SIMONIDES; the Lords kneel to PERICLES. Then, enter THAISA with child, and LYCHORIDA: SIMONIDES shows his daughter the letter; she rejoices: she and PERICLES take leave of her Father, and all depart.

Gow. By many a dearn and painful perch⁶
 Of Pericles the careful search,

² — the house ABOUT,] “About the house” in every old copy, and in Rowe’s edition. In all but the first 4to. we also read, “Now *ysleep* slaked hath the rout.”

³ — 'FORE the mouse's hole;] The old copies have *from* for “'fore,” a very probable misprint, though not so necessarily.

⁴ And crickets sing at the oven's mouth,
 ARE the blither for their drouth.] *i. e.* “And crickets *that* sing,” &c. We wonder that the Rev. Mr. Dyce should not have been aware of this frequent ellipsis: he proposes a most needless emendation, “*E'er* the blither,” &c. “Sing” was, perhaps, foisted into the preceding line.

⁵ — quaintly ECHE;] A form of *eke* that is found in Chaucer and Gower, as well as in some later writers, and here required by the rhyme. *Eke* is the more modern mode of spelling the word.

⁶ By many a DEARN and painful PERCH] “Perch” is here to be taken for any distance, but strictly it is a measure of five yards and a half. “Dearn” is *dark, dreary, solitary*.

By the four opposing coignes,
Which the world together joins,
Is made, with all due diligence,
That horse, and sail, and high expence,
Can stead the quest. At last from Tyre
(Fame answering the most strange inquire⁷;)
To the court of king Simonides
Are letters brought, the tenour these:—
Antiochus and his daughter dead:
The men of Tyrus on the head
Of Helicanus would set on
The crown of Tyre, but he will none:
The mutiny he there hastes t' appease⁸;
Says to them, if king Pericles
Come not home in twice six moons,
He, obedient to their dooms,
Will take the crown. The sum of this,
Brought hither to Pentapolis,
Yraved the regions round,
And every one with claps 'gan sound,
“Our heir apparent is a king!
Who dream'd, who thought of such a thing?”
Brief, he must hence depart to Tyre:
His queen, with child, makes her desire
(Which who shall cross?) along to go.
Omit we all their dole and woe:
Lychorida, her nurse, she takes,
And so to sea. Then, vessel shakes
On Neptune's billow; half the flood
Hath their keel cut; but fortune's mood⁹
Varies again: the grizly north
Disgorges such a tempest forth
That, as a duck for life that dives,
So up and down the poor ship drives.

⁷ — the most STRANGE inquire,)] Modern editors alter this epithet to *strong*: what is a “*strong* inquire?” The “inquire” was “strange” (the word in every old copy), because it was for a lost king—a most unusual circumstance.

⁸ The mutiny he there hastes t' APPEASE;] Here, not only does the rhyme show that “appease” is right (it is *oppress* in the old copies), but such is the very word in Wilkins' novel, where we read, “Helicanus had not without much labour *appeased* the stubborn mutiny of the Tyrians.” Sign. E 3 b.

⁹ — but fortune's MOOD] All the old editions misprint it, “but fortune *mov'd*.” We have had the expression “fortune's mood” in Vol. ii. p. 615.

The lady shrieks, and well-a-near,
Does fall in travail with her fear :
And what ensues in this self storm¹
Shall for itself itself perform.
I nill relate², action may
Conveniently the rest convey,
Which might not what by me is told.
In your imagination hold
This stage the ship, upon whose deck
The seas-tost Pericles appears to speak.

[Exit.]

SCENE I.

Enter PERICLES, on shipboard.

Per. Thou God of this great vast, rebuke these surges,
Which wash both heaven and hell; and thou, that hast
Upon the winds command, bind them in brass,
Having call'd them from the deep. Oh! still
Thy deafening, dreadful thunders; gently quench³
Thy nimble, sulphurous flashes!—Oh! how, Lychorida,
How does my queen?—Thou storm, venomously⁴
Wilt thou spit all thyself?—The seaman's whistle
Is as a whisper in the ears of death,
Unheard.—Lychorida!—Lucina, oh!
Divinest patroness, and midwife⁵, gentle
To those that cry by night, convey thy deity
Aboard our dancing boat; make swift the pangs
Of my queen's travails!—Now, Lychorida——

¹ — in this SELF storm] *i. e.* In this *same* or *self-same* storm: all modern editors (some without any notice) here corrupt the ancient text of the 4tos. and folios to "*fell* storm." We have had "*self*" used in the same way—"that self land"—in "*Antony and Cleopatra*," A. v. sc. 1 (this Vol. p. 286), where *Dercestes* brings an account of the death of the hero.

² I NILL relate.] *i. e.* I *ne will* or *will not* relate, *because* action may, &c.

³ — GENTLY quench] We give the adverb "*gently*" on the authority of an edition of 1609, which *Malone* quotes in a note; but in all the impressions we have seen it is *daily* (printed *duly* by us in our first impression); and we observe that *Mr. Singer*, re-quoting the whole speech cited by *Malone*, amends "*gently*" to *daily*. This he may have done on the authority of the folio, 1664.

⁴ THOU storm, venomously] "*Then* storm" in all the old copies.

⁵ Divinest patroness, and MIDWIFE,] For "*midwife*" (substituted by *Steevens*) the old editions all read *my wife*.

Enter LYCHORIDA, with an Infant.

Lyc. Here is a thing too young for such a place,
Who, if it had conceit, would die, as I
Am like to do. Take in your arms this piece
Of your dead queen.

Per. How! how, Lychorida!

Lyc. Patience, good sir; do not assist the storm.
Here's all that is left living of your queen,
A little daughter: for the sake of it,
Be manly, and take comfort.

Per. Oh you gods!
Why do you make us love your goodly gifts,
And snatch them straight away? We, here below,
Recall not what we give, and therein may
Use honour with you.

Lyc. Patience, good sir,
Even for this charge.

Per. Now, mild may be thy life!
For a more blust'rous birth had never babe:
Quiet and gentle thy conditions;
For thou'rt the rudeliest welcome to this world,
That e'er was prince's child⁶. Happy what follows!
Thou hast as chiding a nativity,
As fire, air, water, earth, and heaven can make,
To herald thee from the womb: even at the first,
Thy loss is more than can thy portage quit,
With all thou canst find here.—Now the good gods
Throw their best eyes upon it!

Enter two Sailors.

1 *Sail.* What courage, sir? God save you.

Per. Courage enough. I do not fear the flaw⁷;

⁶ For thou'rt the rudeliest welcome to this world,

That e'er was prince's child.] The novel founded upon the play of "Pericles" here employs an expression which, as is stated in the Introduction, is evidently Shakespearian: it gives this part of the speech of Pericles as follows:—"Poore inch of nature! (quoth he) thou arte as rudely welcome to the world, as ever princesse babe was, and hast as chiding a nativitie, as fire, ayre, earth and water can afford thee." Sign. E 4 b. This quotation also serves to show that Malone was wrong in altering "welcome" to *welcom'd*: besides the needlessness of the change, the novel proves that "welcome" was the poet's word.

⁷ I do not fear the FLAW;] "Flaw" is *blast*: we have had it in the same sense in other plays: see Vol. iv. pp. 55. 708; Vol. v. p. 426, &c.

It hath done to me the worst: yet, for the love
Of this poor infant, this fresh new sea-farer,
I would it would be quiet.

1 *Sail.* Slack the bowlines there! thou wilt not, wilt thou?
—Blow, and split thyself.

2 *Sail.* But sea-room, an the brine and cloudy billow kiss
the moon, I care not.

1 *Sail.* Sir, your queen must overboard: the sea works
high, the wind is loud, and will not lie till the ship be cleared
of the dead.

Per. That's your superstition.

1 *Sail.* Pardon us, sir; with us at sea it hath been still ob-
served, and we are strong in custom⁸. Therefore, briefly yield
her, for she must overboard straight⁹.

Per. As you think meet.—Most wretched queen!

Lyc. Here she lies, sir.

Per. A terrible child-bed hast thou had, my dear;
No light, no fire: the unfriendly elements
Forgot thee utterly; nor have I time
To give thee hallow'd to thy grave, but straight
Must cast thee, scarcely coffin'd, in the ooze;
Where, for a monument upon thy bones,
And aye-remaining lamps¹⁰, the belching whale,
And humming water must o'erwhelm thy corpse,
Lying with simple shells.—Oh Lychorida!
Bid Nestor bring me spices, ink and paper,
My casket and my jewels; and bid Nicander
Bring me the satin coffer¹: lay the babe
Upon the pillow. Hie thee, whiles I say
A priestly farewell to her: suddenly, woman.

[*Exit* Lychorida.]

2 *Sail.* Sir, we have a chest beneath the hatches, caulk'd
and bitumed ready.

⁸ — and we are strong in custom.] The old copies have "strong in eastern," which Monck Mason amended to "strong in earnest;" but we consider Boswell's suggestion preferable, and we have placed it in the text: the printer did not understand "custom," so applied, and composed *eastern*, which he perhaps supposed a sea-phrase.

⁹ — for she must overboard straight.] Every old copy, by a strange error, inserts these words in the middle of the reply of Pericles.

¹⁰ And AYE-remaining lamps.] Malone's emendation of the old copies, which print "ayre remaining lamps." The allusion, of course, is to the lamps kept constantly burning in monuments.

¹ Bring me the satin coffer:] *Coffin* in the old copies; but most likely Pericles was thinking of some ornaments kept by him in a "satin coffer."

Per. I thank thee. Mariner, say what coast is this?

2 *Sail.* We are near Tharsus.

Per. Thither, gentle mariner,
Alter thy course for Tyre². When canst thou reach it?

2 *Sail.* By break of day, if the wind cease.

Per. Oh! make for Tharsus.—

There will I visit Cleon, for the babe

Cannot hold out to Tyrus: there I'll leave it

At careful nursing.—Go thy ways, good mariner:

I'll bring the body presently.

[*Exeunt*³.

SCENE II.

Ephesus. A Room in CERIMON'S House.

Enter CERIMON, a Servant, and some Persons who have been shipwrecked.

Cer. Philemon, ho!

Enter PHILEMON.

Phil. Doth my lord call⁴?

Cer. Get fire and meat for these poor men:

It has been a turbulent and stormy night.

Serv. I have been in many; but such a night as this,
Till now I ne'er endur'd.

Cer. Your master will be dead ere you return:

There's nothing can be minister'd to nature,

That can recover him. Give this to the 'pothecary,

And tell me how it works.

[*To PHILEMON.*

[*Exeunt PHILEMON, Servant, and the rest.*

² Alter thy course for Tyre.] Change thy course (says Malone), which is now for Tyre, and go to Tharsus. That this is the correct interpretation cannot be doubted, and in Wilkins' novel the words are "he directed the Maister to alter his course from Tyre, being a shorter cutte to Tharsus." Perhaps in our text we ought to read "*from Tyre.*"

³ Exeunt.] It is *Exit* in the 4tos. and folios, and probably it was only intended to apply to the mariner, while the traverse-curtain might be drawn before Pericles and the dead body of Thaisa. It is not by any means easy to guess at the old arrangements of the scene.

⁴ Doth my LORD call?] In the novel founded upon "Pericles," Cerimon is called "a Physician" in the list of persons preceding the story; but in the body of the work he is said to be "a lord called Cerimon, who, though of noble bloud and of great possessions, yet was he so addicted to studie," &c. Sign. F b.

Enter two Gentlemen.

1 *Gent.* Good morrow, sir.

2 *Gent.* Good morrow to your lordship.

Cer. Gentlemen,
Why do you stir so early?

1 *Gent.* Sir,
Our lodgings, standing bleak upon the sea,
Shook, as the earth did quake;
The very principals did seem to rend,
And all to topple. Pure surprise and fear
Made me to quit the house.

2 *Gent.* That is the cause we trouble you so early;
'Tis not our husbandry.

Cer. Oh! you say well.

1 *Gent.* But I much marvel that your lordship, having
Rich 'tire about you, should at these early hours
Shake off the golden slumber of repose.
'Tis most strange,
Nature should be so conversant with pain,
Being thereto not compell'd.

Cer. I hold it ever,
Virtue and cunning⁵ were endowments greater
Than nobleness and riches: careless heirs
May the two latter darken and expend;
But immortality attends the former,
Making a man a god. 'Tis known, I ever
Have studied physic, through which secret art,
By turning o'er authorities, I have
(Together with my practice) made familiar
To me, and to my aid, the blest infusions
That dwell in vegetives, in metals, stones;
And can speak of the disturbances that nature
Works, and of her cures; which doth give me
A more content in course of true delight
Than to be thirsty after tottering honour,
Or tie my treasure up⁶ in silken bags,

⁵ Virtue and CUNNING] "Cunning" here means *knowledge*, as in Vol. v. p. 288. "Rich 'tire" above, is, of course, rich *attire*: see this Vol. p. 323.

⁶ Or tie my TREASURE up] The old copies have *pleasure*; but most likely a misprint, the compositor having caught the commencement of the word from the next line. Still, "pleasure" is easily reconcileable with a meaning.

To please the fool and death.

2 *Gent.* Your honour has through Ephesus pour'd forth
Your charity, and hundreds call themselves
Your creatures, who by you have been restor'd:
And not your knowledge, your personal pain, but even
Your purse, still open, hath built lord Cerimon
Such strong renown as time shall never—

Enter two Servants, with a chest.

Serv. So; lift there.

Cer. What is that?

Serv. Sir, even now

Did the sea toss upon our shore this chest:

'Tis of some wreck.

Cer. Set it down; let's look upon't.

2 *Gent.* 'Tis like a coffin, sir.

Cer. Whate'er it be,

'Tis wondrous heavy. Wrench it open straight:

If the sea's stomach be o'ercharg'd with gold,

'Tis a good constraint of fortune it belches upon us.

2 *Gent.* 'Tis so, my lord.

Cer. How close 'tis caulk'd and bitum'd⁷.

Did the sea cast it up?

Serv. I never saw so huge a billow, sir,
As toss'd it upon shore.

Cer. Come, wrench it open.—

Soft, soft! it smells most sweetly in my sense.

2 *Gent.* A delicate odour.

Cer. As ever hit my nostril.—So, up with it.—

Oh, you most potent gods! what's here? a corse?

1 *Gent.* Most strange!

Cer. Shrouded in cloth of state; balm'd and entreaured

With full bags of spices! A passport too:

Apollo, perfect me i' the characters! [*Unfolds a scroll.*

*"Here I give to understand,
(If e'er this coffin drive a-land)*

[*Reads.*

*I, king Pericles, have lost
This queen, worth all our mundane cost.*

⁷ How close 'tis caulk'd and BITUM'd.] The old copies misprint "bitum'd," (which, from what has gone before, is evidently the true word) *bottom'd*. It is said in Wilkins' novel that the chest was "well bitumed."

*Who finds her, give her burying ;
She was the daughter of a king.
Besides this treasure for a fee,
The gods requite his charity !*"

If thou liv'st, Pericles, thou hast a heart
That even cracks for woe !—This chanc'd to-night.

2 *Gent.* Most likely, sir.

Cer. Nay, certainly to-night ;
For look, how fresh she looks.—They were too rough,
That threw her in the sea.—Make fire within :
Fetch hither all the boxes in my closet.
Death may usurp on nature many hours,
And yet the fire of life kindle again
The overpressed spirits. I heard
Of an Egyptian, that had nine hours lien dead,
Who was by good appliance recovered ^s.

Enter a Servant, with boxes, napkins, and fire.

Well said, well said ⁹ ; the fire and the cloths.—
The rough and woful music that we have ¹,
Cause it to sound, beseech you.
The vial once more ;—how thou stirr'st, thou block !—
The music there !—I pray you, give her air.
Gentlemen,
This queen will live : nature awakes a warm
Breath out of her ² : she hath not been entranc'd

^s Who was by good appliance recovered.] The words of the novel founded upon "Pericles," show that this passage is corrupt, and that Cerimon means, that he has heard of an Egyptian who possessed the power of restoring those who had for nine hours lain in a state of apparent death. The words are:—"I have read of some Egyptians, who after four houres death (if a man may call it so) have raised impoverished bodies, like to this, unto their former health." Sign. F 2 b. Perhaps, for "impoverished," we ought to read *imperished*. The Egyptians were celebrated for their magical powers: see "Othello," this Vol. p. 82.

⁹ Well SAID, well SAID ;] *i. e.* "Well done, well done," as often before: see Vol. ii. p. 380 ; Vol. iii. p. 415 ; Vol. v. p. 65, &c.

¹ The ROUGH and woful music that we have,] So every old edition, but we may feel assured that the epithet "rough" was a mistake or a misprint. We hardly know what to suggest instead of it, but the natural reading seems to be, "The *slow* and woful music that we have." *Rude* for "rough" would not answer the purpose, neither is it easy to see how "rough" could have been substituted by the old compositor for *slow* or *rude*.

² BREATH out of her:] Malone states that "the old copies read—a *warmth* breath out of her." This should seem to be a mistake: the text is simply, "nature awakes a warm breath out of her!" *i. e.* Cerimon perceives a warm

Above five hours. See, how she 'gins to blow
Into life's flower again!

1 *Gent.* The heavens,
Through you, increase our wonder, and set up
Your fame for ever.

Cer. She is alive: behold!
Her eyelids, cases to those heavenly jewels
Which Pericles hath lost;
Begin to part their fringes of bright gold³:
The diamonds of a most praised water
Do appear to make the world twice rich. Live,
And make us weep to hear your fate, fair creature,
Rare as you seem to be! [*She moves.*]

Thai. Oh dear Diana!
Where am I? Where's my lord? What world is this?

2 *Gent.* Is not this strange?

1 *Gent.* Most rare.

Cer. Hush, gentle neighbours!
Lend me your hands; to the next chamber bear her.
Get linen: now this matter must be look'd to,
For her relapse is mortal. Come, come;
And Æsculapius guide us! [*Exeunt, carrying THAISA away.*]

SCENE III.

Tharsus. A Room in CLEON'S House.

Enter PERICLES, CLEON, DIONYZA, LYCHORIDA, and MARINA.

Per. Most honour'd Cleon, I must needs be gone:
My twelve months are expir'd, and Tyrus stands

breath come from her. Modern editors (some without the slightest notice, and all without the slightest necessity) alter the text of every old impression to "a warmth breathes out of her." What is here said in the novel by Wilkins is this: "The veins waxed warme, the arteries beganne to beate, and the lungs drew in the fresh aire againe; and being perfectly come to her selfe, lifting up those now againe pricelesse diamonds of her eyes, Oh Lord! quoth she, where am I? for it seemeth to me that I have beene in a strange countrey." Sign. F 3.

³ Begin to part their fringes of bright gold:] We need scarcely refer our readers to the beautiful passage in "The Tempest," A. i. sc. 2:

"The fringed curtains of thine eye advance
And say what thou seest yond'."

The lines are excellently illustrated and justified by Coleridge, in his "Ninth Lecture on Shakespeare and Milton," 8vo, 1856, p. 123.

In a litigious peace. You, and your lady,
Take from my heart all thankfulness; the gods
Make up the rest upon you!

Cle. Your shafts of fortune, though they hurt you mortally,
Yet glance full wanderingly on us⁴.

Dion. Oh your sweet queen!
That the strict fates had pleas'd you had brought her hither,
To have bless'd mine eyes!

Per. We cannot but obey
The powers above us. Could I rage and roar
As doth the sea she lies in, yet the end
Must be as 'tis. My gentle babe Marina (whom,
For she was born at sea, I have nam'd so) here
I charge your charity withal, and leave her
The infant of your care; beseeching you
To give her princely training, that she may
Be manner'd as she is born.

Cle. Fear not, my lord, but think
Your grace, that fed my country with your corn,
(For which the people's prayers still fall upon you)
Must in your child be thought on. If neglection⁵
Should therein make me vile, the common body,
By you reliev'd, would force me to my duty;
But if to that my nature need a spur,
The gods revenge it upon me and mine
To the end of generation!

Per. I believe you;
Your honour and your goodness teach me to't,
Without your vows. Till she be married, madam,
By bright Diana, whom we honour all,
Unscissar'd shall this hair of mine remain⁶,

⁴ Yet glance full WANDERINGLY on us.] The old copies have *wondringly*, and in the preceding line *shakes* for "shafts," and *haunt* for "hurt," excepting the folio, 1664, which has *hate*. The several amendments were introduced by Steevens. In the speech of Pericles the folio omits "litigious:" lower down Malone rejected the epithet "gentle" before "babe," because, forsooth, it lengthened the verse to twelve syllables—an inexcusable violence.

⁵ If NEGLECTION] We have already had this word in "Henry VI., Part I.," A. iv. sc. 3, Vol. iii. p. 710, accompanied by the epithet "sleeping." It occurs again in "Troilus and Cressida," A. i. sc. 3, Vol. iv. p. 498, where Ulysses complains of the "neglection of degree."

⁶ UNSCISSAR'D shall this HAIR of mine remain,] All the old copies read "Unsister'd shall this *heir* of mine remain," &c. The latter portion of the play shows this to be a double corruption, and the participle is "unscissar'd" in Wilkins' novel. The old words, "Though I show *will* in't," may mean "Though I show

Though I show ill in't. So I take my leave.
Good madam, make me blessed in your care
In bringing up my child.

Dion. I have one myself,
Who shall not be more dear to my respect,
Than your's, my lord.

Per. Madam, my thanks and prayers.

Cle. We'll bring your grace even to the edge o' the shore;
Then give you up to the mask'd Neptune, and
The gentlest winds of heaven.

Per. I will embrace
Your offer.—Come, dear'st madam.—Oh! no tears,
Lychorida, no tears:
Look to your little mistress, on whose grace
You may depend hereafter.—Come, my lord. [*Exeunt.*

SCENE IV.

Ephesus. A Room in CERIMON'S House.

Enter CERIMON and THAISA.

Cer. Madam, this letter, and some certain jewels,
Lay with you in your coffer, which are
At your command. Know you the character?

Thai. It is my lord's.
That I was shipp'd at sea, I well remember,
Even on my eaning time⁷; but whether there
Delivered or no, by the holy gods,
I cannot rightly say. But since king Pericles,
My wedded lord, I ne'er shall see again,
A vestal livery will I take me to,
And never more have joy.

Cer. Madam, if this you purpose as you speak,
Diana's temple is not distant far,

wilfulness in doing so;" but the Rev. Mr. Dyce urges us to print "Though I show *ill* in't," and as we think he is right, we have altered the text accordingly.

⁷ Even on my EANING time;] *i. e.* Just before my time for parturition: so, as Mr. W. Williams of Tiverton reminds me, we have "eaning time" used in the same way in "The Merchant of Venice," A. i. sc. 3, Vol. ii. p. 279. Some of the old copies have "*learning* time," and others "*yearning* time," but "*eaning* time" seems correct, from the A. S. *eanian*, parturire.

Where you may abide till your date expire.
 Moreover, if you please, a niece of mine
 Shall there attend you.

Thai. My recompense is thanks, that's all;
 Yet my good will is great, though the gift small. [Exeunt.

ACT IV.

Enter GOWER.

Gow. Imagine Pericles arriv'd at Tyre,
 Welcom'd and settled to his own desire:
 His woful queen we leave at Ephesus,
 Unto Diana there a votaress.
 Now to Marina bend your mind,
 Whom our fast-growing scene must find
 At Tharsus, and by Cleon train'd
 In music, letters; who hath gain'd
 Of education all the grace,
 Which makes her both the heart and place⁸
 Of general wonder. But alack!
 That monster envy, oft the wrack⁹
 Of earned praise, Marina's life
 Seeks to take off by treason's knife.
 And in this kind hath our Cleon
 One daughter, and a wench full grown¹,

⁸ Which makes HER both the HEART and place] The old copies read, "Which makes *hie* (*high* in the folio, 1664) both the *art* and place." Might we not read *act* for "art,"—a more likely misprint than *heart* for "art?"

⁹ — oft the WRACK] This is one of the instances in which it is obviously necessary, for the sake of the rhyme, to adhere to the old spelling, "wrack," instead of *wreck*, as we should unquestionably otherwise have given it.

¹ — a wench full grown,] In all the old editions these lines are thus corruptly represented:—

"And in this kind our Cleon hath

One daughter, and a full grown wench."

Steevens restored the intended rhyme. In the next line we substitute "rite" for *sight* of the early impressions: we formerly preserved *sight*, on the ground that to say that she was "ripe for the *sight* of marriage" was very intelligible, though the Rev. Mr. Dyce does "not exactly understand it." At the same time we suggested "rite" (then frequently, if not invariably, spelt *right*), and that word we have now placed in the text. Mr. Singer takes the same course, but without any notice that it was a reading we had long ago recommended.

Even ripe for marriage rite : this maid
 Hight Philoten ; and it is said
 For certain in our story, she
 Would ever with Marina be :
 Be't when she weav'd the sleided silk ²
 With fingers, long, small, white as milk ;
 Or when she would with sharp needle wound ³
 The cambric, which she made more sound
 By hurting it ; or when to the lute
 She sung, and made the night-bird mute ⁴,
 That still records with moan ; or when
 She would, with rich and constant pen,
 Vail to her mistress Dian ⁵ ; still
 This Philoten contends in skill
 With absolute Marina : so
 With the dove of Paphos might the crow
 Vie feathers white. Marina gets
 All praises, which are paid as debts,
 And not as given. This so darks
 In Philoten all graceful marks,
 That Cleon's wife, with envy rare,
 A present murderer does prepare
 For good Marina, that her daughter
 Might stand peerless by this slaughter.

² — the SLEIDED silk] "Sleided" silk (says Percy) is *untwisted* silk, prepared to be used in the weaver's *sley* or *slay*. The old copies have "*they* weav'd."

"Hight Philoten," above, is *called*, or *named* Philoten : see Vol. ii. p. 98.

³ — with sharp NEEDLE wound] "Needle" is, of course, here to be pronounced in the time of a monosyllable, as in Vol. ii. p. 224, and Vol. iv. pp. 198. 305.

⁴ — the night-BIRD mute,] All the old copies read "*night-bed*." It is somewhat strange that so decided and obvious a corruption was repeated in no fewer than nine separate impressions : it shows the carelessness and thoughtlessness with which reprints of old were made.

⁵ VAIL to her mistress Dian ;] *i. e.* *Do homage* to her mistress, Diana : Malone suggested *Wail*, but printed "*Vail*." With reference to the word "*records*," two lines above, we may observe that it was almost technical for the singing of birds ; but when Malone cited Sir Philip Sidney's "*Ourania*," 4to, 1606, on the point, he was not aware that the initials N. B., upon the title-page, are not those of Nicholas Breton, as he supposed, but of Nicholas Baxter, Backster, or *Tergaster*, as he calls himself in various places, particularly on Sign. N b, where he also mentions that he had been tutor to Sir Philip Sidney :—

"Art thou (quoth he) my tutor, Tergaster?"

is a question he puts into the mouth of his pupil, whom he feigns to see in a vision. Mr. Singer, who copies Malone, of course falls into Malone's mistake : neither of them could have read the poem. We write with Baxter's corrected copy of his own production before us : it is subscribed with his name.

The sooner her vile thoughts to stead,
 Lychorida, our nurse, is dead;
 And cursed Dionyza hath
 The pregnant instrument of wrath
 Prest for this blow⁶. The unborn event
 I do commend to your content:
 Only I carried winged time
 Post on the lame feet of my rhyme;
 Which never could I so convey,
 Unless your thoughts went on my way.—
 Dionyza doth appear,
 With Leonine, a murderer.

[*Exit.*]

SCENE I.

Tharsus. An open Place, near the Sea-shore.

Enter DIONYZA and LEONINE.

Dion. Thy oath remember; thou hast sworn to do't:
 'Tis but a blow, which never shall be known.
 Thou canst not do a thing i' the world so soon,
 To yield thee so much profit. Let not conscience,
 Which is but cold, inflaming love in thy bosom,
 Inform too nicely⁷; nor let pity, which
 Even women have cast off, melt thee, but be
 A soldier to thy purpose.

Leon. I'll do't; but yet she is a goodly creature.

Dion. The fitter, then, the gods should have her. Here
 She comes weeping for her old nurse's death⁸.

⁶ PREST for this blow.] "Prest" is *ready*; *prêt*, Fr.: see Vol. ii. p. 272, and Vol. iv. p. 640. "Pregnant," in the preceding line, means *prepared*, *adapted*: see Vol. ii. p. 685.

⁷ INFORM too nicely;] *i. e.* Inform thee too *scrupulously*: it is "*Inflame* too nicely" in the early impressions; but we stated, in a note to our first edition, that *inflame* here was probably a misprint for "inform," and we are now so convinced of it, that we place "inform" in our text. For "inflaming love," &c., in the preceding line, we might read "*infusing* love," &c.

⁸ — for her OLD NURSE'S death.] Old copy,

"She comes weeping for her *only* mistress's death."

As Marina (says Percy) had been trained in music, letters, &c., and had gained all the graces of education, Lychorida could not have been her *only* mistress: I would therefore read,

"Here comes she weeping her *old* nurse's death."

Thou art resolv'd?

Leon.

I am resolv'd.

Enter MARINA, with a basket of flowers.

Mar. No, I will rob Tellus of her weed,
To strew thy green with flowers⁹: the yellows, blues,
The purple violets, and marigolds,
Shall, as a carpet, hang upon thy grave,
While summer days do last. Ah me, poor maid!
Born in a tempest, when my mother died,
This world to me is like a lasting storm,
Whirring me from my friends.

Dion. How now, Marina! why do you weep alone¹⁰?
How chance my daughter is not with you? Do not
Consume your blood with sorrowing: you have
A nurse of me. Lord! how your favour's chang'd
With this unprofitable woe! Come, come;
Give me your flowers, ere the sea mar it.
Walk with Leonine; the air is quick there,
And it pierces and sharpens the stomach. Come,
Leonine; take her by the arm, walk with her.

Mar. No, I pray you;
I'll not bereave you of your servant.

Dion. Come, come;
I love the king your father, and yourself,
With more than foreign heart. We every day
Expect him here: when he shall come, and find
Our paragon to all reports thus blasted,
He will repent the breadth of his great voyage;
Blame both my lord and me, that we have taken
No care to your best courses. Go, I pray you;

We adopt the emendation of the sense, but not the improvement of the metre. We are generally disposed to leave Shakespeare's lines to their own vindication, and to the reader's ear.

⁹ To strew thy GREEN with flowers:] *i. e.* Thy green grave: the 4tos. all read "green," and the folio, 1664, *grave*, which occurs again just below. In the last line of the speech, the folio needlessly substitutes *hurrying* for "whirring;" but in this change it was preceded by four of the 4tos.

¹⁰ — why do you WEEP alone?] Malone tells us that the earliest copies read *keep* for "weep." Such is not the case with the 4to, 1609, the property of the Duke of Devonshire, which, like all the subsequent impressions, has "weep alone." Either word may be right; but, from what follows, "weep" seems preferable, and probably was substituted for *keep* in the press. In the novel by Wilkins we have no hint that any thing passes between Dionyza and Marina, before the attempt of Leonine to murder the latter.

Walk, and be cheerful once again : reserve
That excellent complexion, which did steal
The eyes of young and old. Care not for me ;
I can go home alone.

Mar. Well, I will go ;
But yet I have no desire to it.

Dion. Come, come, I know 'tis good for you.—
Walk half an hour, Leonine, at the least.
Remember what I have said.

Leon. I warrant you, madam.

Dion. I'll leave you, my sweet lady, for a while.
Pray you walk softly, do not heat your blood :
What ! I must have care of you.

Mar. Thanks, sweet madam.—
[*Exit DIONYZA.*]

Is the wind westerly that blows ?

Leon. South-west.

Mar. When I was born, the wind was north.

Leon. Was't so ?

Mar. My father, as nurse said, did never fear,
But cry'd "good seamen !" to the sailors, galling
His kingly hands hauling ropes ;
And, clasping to the mast, endur'd a sea
That almost burst the deck.

Leon. When was this ?

Mar. When I was born :
Never were waves nor wind more violent ;
And from the ladder-tackle washes off
A canvas-climber. "Ha !" says one, "wilt out ?"
And with a dripping industry they skip
From stem to stern¹ : the boatswain whistles, and
The master calls, and trebles their confusion.

Leon. Come ; say your prayers.

Mar. What mean you ?

Leon. If you require a little space for prayer,
I grant it. Pray ; but be not tedious,
For the gods are quick of ear, and I am sworn
To do my work with haste.

Mar. Why will you kill me ?

Leon. To satisfy my lady.

¹ From STEM to stern :] In all the old editions it is misprinted, "From stern to stern : " corrected by Malone. We have ventured to substitute "dripping" for *dropping* of the early impressions : see "The Tempest," A. 1, sc. 1.

Mar. Why would she have me kill'd?
 Now, as I can remember, by my troth,
 I never did her hurt in all my life.
 I never spake bad word, nor did ill turn
 To any living creature: believe me, la,
 I never kill'd a mouse, nor hurt a fly:
 I trod upon a worm against my will,
 But I wept for it. How have I offended,
 Wherein my death might yield her profit, or
 My life imply her any danger?

Leon. My commission
 Is not to reason of the deed, but do it.

Mar. You will not do't for all the world, I hope.
 You are well favour'd, and your looks foreshow
 You have a gentle heart. I saw you lately,
 When you caught hurt in parting two that fought.
 Good sooth, it show'd well in you: do so now.
 Your lady seeks my life; come you between,
 And save poor me, the weaker.

Leon. I am sworn,
 And will dispatch.

Enter Pirates, whilst MARINA is struggling.

1 *Pirate.* Hold, villain! [*LEONINE runs away.*]

2 *Pirate.* A prize! a prize!

3 *Pirate.* Half-part, mates, half-part. Come, let's have her
 aboard suddenly. [*Exeunt Pirates with MARINA.*]

SCENE II.²

Near the Same.

Enter LEONINE.

Leon. These roguing thieves serve the great pirate Valdes;
 And they have seiz'd Marina. Let her go:
 There's no hope she'll return. I'll swear she's dead,
 And thrown into the sea.—But I'll see farther;
 Perhaps they will but please themselves upon her,
 Not carry her aboard. If she remain,
 Whom they have ravish'd must by me be slain. [*Exit.*]

² Scene II.] Probably not in fact a new scene, but Leonine merely returns.

SCENE III.

Mitylene. A Room in a Brothel.

Enter Pander, Bawd, and BOULT.

Pand. Boul't.

Boul't. Sir.

Pand. Search the market narrowly; Mitylene is full of gallants: we lost too much money, this mart, by being too wenchless.

Bawd. We were never so much out of creatures. We have but poor three, and they can do no more than they can do; and they with continual action are even as good as rotten.

Pand. Therefore, let's have fresh ones, whate'er we pay for them. If there be not a conscience to be used in every trade we shall never prosper.

Bawd. Thou say'st true: 'tis not the bringing up of poor bastards, as I think, I have brought up some eleven——

Boul't. Ay, to eleven; and brought them down again. But shall I search the market?

Bawd. What else, man? The stuff we have, a strong wind will blow it to pieces, they are so pitifully sodden.

Pand. Thou say'st true; they're too unwholesome o' conscience³. The poor Transilvanian is dead, that lay with the little baggage.

Boul't. Ay, she quickly pooped him; she made him roast-meat for worms. But I'll go search the market.

[*Exit BOULT.*

Pand. Three or four thousand chequins were as pretty a proportion to live quietly, and so give over—

Bawd. Why, to give over, I pray you? is it a shame to get when we are old?

Pand. Oh! our credit comes not in like the commodity; nor the commodity wages not with the danger: therefore, if in our youths we could pick up some pretty estate, 'twere not amiss to keep our door hatched. Besides, the sore terms

³ — THEY'RE TOO UNWHOLESOME O' CONSCIENCE.] The old copies read, "there's two unwholesome in conscience."

we stand upon with the gods will be strong with us for giving over.

Bawd. Come; other sorts offend as well as we.

Pand. As well as we? ay, and better too; we offend worse. Neither is our profession any trade; it's no calling. But here comes Boulton.

Enter BOULT, and the Pirates with MARINA.

Boulton. Come your ways, my masters: you say she's a virgin?

1 Pirate. Oh, sir! we doubt it not.

Boulton. Master, I have gone thorough for this piece⁴, you see: if you like her, so; if not, I have lost my earnest.

Bawd. Boulton, has she any qualities?

Boulton. She has a good face, speaks well, and has excellent good clothes: there's no farther necessity of qualities can make her be refused.

Bawd. What's her price, Boulton?

Boulton. I cannot be bated one doit of a thousand pieces.

Pand. Well, follow me, my masters; you shall have your money presently. Wife, take her in: instruct her what she has to do, that she may not be raw in her entertainment.

[Exeunt Pander and Pirates.]

Bawd. Boulton, take you the marks of her; the colour of her hair, complexion, height, her age, with warrant of her virginity, and cry, "He that will give most, shall have her first."—Such a maidenhead were no cheap thing, if men were as they have been.—Get this done as I command you.

Boulton. Performance shall follow. *[Exit BOULT.]*

Mar. Alack, that Leonine was so slack, so slow!

He should have struck, not spoke; or that these pirates, (Not enough barbarous) had but o'erboard thrown me⁵ For to seek my mother!

Bawd. Why lament you, pretty one?

Mar. That I am pretty.

⁴ — I have gone thorough for this piece,] This is the expression in Wilkins' novel, "in the end went thorow, and bargained to have her." It means that he had completed the agreement as to price, &c., and paid earnest.

⁵ — had BUT o'erboard thrown me] This seems another of the many cases in which the old compositor confounded *not* and "but:" it is *not* in the early impressions, but clearly ought to be "but:" Marina wishes that Leonine had struck, or that the pirates had but thrown her overboard. This emendation, if it had been hit upon by any of the commentators, would have saved needless discussion.

Bawd. Come, the gods have done their part in you.

Mar. I accuse them not.

Bawd. You are lit into my hands, where you are like to live.

Mar. The more my fault⁶,
To 'scape his hands where I was like to die.

Bawd. Ay, and you shall live in pleasure.

Mar. No.

Bawd. Yes, indeed, shall you, and taste gentlemen of all fashions. You shall fare well: you shall have the difference of all complexions. What! do you stop your ears?

Mar. Are you a woman?

Bawd. What would you have me be, an I be not a woman?

Mar. An honest woman, or not a woman.

Bawd. Marry, whip thee, gosling: I think I shall have something to do with you. Come, you are a young foolish sapling, and must be bowed as I would have you.

Mar. The gods defend me!

Bawd. If it please the gods to defend you by men, then men must comfort you, men must feed you, men stir you up.
—Boult's returned.

Re-enter BOULT.

Now, sir, hast thou cried her through the market?

Boult. I have cried her almost to the number of her hairs: I have drawn her picture with my voice.

Bawd. And I pr'ythee, tell me, how dost thou find the inclination of the people, especially of the younger sort?

Boult. Faith, they listened to me, as they would have hearkened to their father's testament. There was a Spaniard's mouth so water'd, that he went⁷ to bed to her very description.

⁶ The MORE my FAULT,] It would be better, if we could read "*The worse my fate,*" and it may be a misprint; but we have no authority to amend: it was not Marina's "fault" that she had escaped, but her *fate*. The Rev. Mr. Dyce blames us for not having added a note in our first edition that "fault" may here be taken to mean *misfortune* ("Remarks," p. 267), but surely there are already needless notes enough upon Shakespeare without any addition. Gifford's note upon Massinger (ii. p. 98) is too much; and very unfair to Malone, who expressly says, in the passage quoted from "*The Merry Wives of Windsor*," A. i. sc. 1, that "fault" may there be understood as *misfortune*. Gifford was seldom better pleased, than when exciting a contemptuous laugh against a predecessor.

⁷ — so watered, THAT he went] "So" and "that" are not in the first edition, but in all others. Nevertheless, the original reading may be right, and it is intelligible: we should prefer it, if we had not ancient authority to the contrary.

Bawd. We shall have him here to-morrow with his best ruff on.

Boult. To-night, to-night. But, mistress, do you know the French knight that cowers i' the hams⁸?

Bawd. Who? monsieur Veroles?

Boult. Ay: he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow.

Bawd. Well, well; as for him, he brought his disease hither: here he does but repair it. I know, he will come in our shadow, to scatter his crowns in the sun.

Boult. Well, if we had of every nation a traveller, we should lodge them with this sign.

Bawd. Pray you, come hither awhile. You have fortunes coming upon you. Mark me: you must seem to do that fearfully, which you commit willingly; to despise profit, where you have most gain. To weep that you live as you do makes pity in your lovers: seldom but that pity begets you a good opinion, and that opinion a mere profit⁹.

Mar. I understand you not.

Boult. Oh! take her home, mistress, take her home: these blushes of her's must be quenched with some present practice.

Bawd. Thou say'st true, i' faith, so they must; for your bride goes to that with shame, which is her way to go with warrant.

Boult. Faith, some do, and some do not. But, mistress, if I have bargained for the joint,—

Bawd. Thou mayst cut a morsel off the spit.

Boult. I may so?

Bawd. Who should deny it?—Come, young one, I like the manner of your garments well.

Boult. Ay, by my faith, they shall not be changed yet.

Bawd. Boult, spend thou that in the town: report what a sojourner we have; you'll lose nothing by custom. When

⁸ — that COWERS i' the hams?] We surely do not need to be told that "cowers" here means to *bend* or *sink*; yet the commentators, never weary of quoting, however tired others may be of it, cannot leave even a common word without explanation. Readers must be supposed to understand ordinary English; and instead of finding fault with us for omitting notes, such men as the Rev. Mr. Dyce, who, however, is sometimes fertile in futile citations, ought to praise us for the exercise of a sound discretion. The more we omit, the more the future opportunities of display.

⁹ — and that opinion a MERE profit.] *i. e.* An *absolute* or, in this place, *certain* profit. Perhaps, "a *more* profit" was the poet's word.

nature framed this piece, she meant thee a good turn; therefore, say what a paragon she is, and thou hast the harvest out of thine own report.

Boult. I warrant you, mistress, thunder shall not so awake the beds of eels, as my giving out her beauty stir up the lewdly inclined. I'll bring home some to-night.

Bawd. Come your ways; follow me.

Mar. If fires be hot, knives sharp, or waters deep,
Untied I still my virgin knot will keep.
Diana, aid my purpose!

Bawd. What have we to do with Diana? Pray you, will you go with us? [Exeunt.]

SCENE IV.

Tharsus. A Room in CLEON's House.

Enter CLEON and DIONYZA.

Dion. Why, are you foolish? Can it be undone?

Cle. Oh Dionyza! such a piece of slaughter
The sun and moon ne'er look'd upon.

Dion. I think,
You'll turn a child again.

Cle. Were I chief lord of all this spacious world,
I'd give it to undo the deed.—Oh lady!
Much less in blood than virtue, yet a princess
To equal any single crown o' the earth,
I' the justice of compare!—Oh villain Leonine!
Whom thou hast poison'd too.

If thou hadst drunk to him, it had been a kindness
Becoming well thy fact¹: what canst thou say,
When noble Pericles shall demand his child?

Dion. That she is dead. Nurses are not the fates,
To foster it, nor ever to preserve.
She died at night; I'll say so: who can cross it?

¹ Becoming well thy FACT:] No doubt "fact" is the right word, not *face*, as it stands in the old copies, and we have to thank the Rev. Mr. Dyce for the emendation ("Remarks," p. 267): such a note is a real benefit, and of more worth than all his quotations. "Fact" here means *act*—the thing done,—the supposed murder of Marina. "Fact" is used exactly in the same way in "The Winter's Tale," Vol. iii. p. 52, "Those of your *fact* are so."

Unless you play the pious innocent ²,
And for an honest attribute, cry out,
"She died by foul play."

Cle. Oh! go to. Well, well;
Of all the faults beneath the heavens, the gods
Do like this worst.

Dion. Be one of those, that think
The pretty wrens of Tharsus will fly hence,
And open this to Pericles. I do shame
To think of what a noble strain you are,
And of how coward a spirit.

Cle. To such proceeding
Who ever but his approbation added,
Though not his pre-consent ³, he did not flow
From honourable courses.

Dion. Be it so, then;
Yet none does know, but you, how she came dead,
Nor none can know, Leonine being gone.
She did disdain my child ⁴, and stood between
Her and her fortunes: none would look on her,
But cast their gazes on Marina's face;
Whilst our's was blurted at, and held a malkin ⁵,
Not worth the time of day. It pierc'd me thorough;
And though you call my course unnatural,
You not your child well loving, yet I find,
It greets me as an enterprise of kindness,
Perform'd to your sole daughter.

Cle. Heavens forgive it!

Dion. And as for Pericles,
What should he say? We wept after her hearse,

² Unless you play the pious innocent,] It stands "*impious innocent*" in the 4to, 1609, and all the later impressions omit the incongruous epithet. Monck Mason proposed to read "pious innocent," and his conjecture is fully confirmed by Wilkins' novel, for there Dionyza says to her husband, "If such a *pious innocent* as your selfe do not reveale it unto him." Sign. G 4.

³ — his pre-consent,] In the 4to, 1609, "his *prince consent*." Ought we not also to read "from honourable *sources*?"

⁴ She did disdain my child,] It is *disdain* in the old copies, but Steevens proposed "distain," and we place it in our text, for Marina showed Philoten off to disadvantage—distained her—but did not disdain her. This emendation is also supported by Wilkins' novel, which, following that of Twine, tells us that when the people saw the two young ladies together they cried out, "Happy is that father who hath Marina for his daughter, but her companion that goeth with her is fowle, and ill-favoured."

⁵ — and held a malkin,] A "malkin" is a low, coarse wench. We have had "kitchen malkin" in "*Coriolanus*," Vol. iv. p. 636.

And even yet we mourn : her monument
Is almost finish'd, and her epitaphs
In glittering golden characters express
A general praise to her, and care in us
At whose expense 'tis done.

Cle. Thou art like the harpy,
Which, to betray, doth with thine angel's face,
Seize with thine eagle's talons.

Dion. You are like one, that superstitiously
Doth swear to the gods, that winter kills the flies :
But yet, I know, you'll do as I advise. * *[Exeunt.]*

*Enter GOWER, before the Monument of MARINA at Tharsus*⁶.

Gow. Thus time we waste, and longest leagues make
short ;
Sail seas in cockles, have, and wish but for't ;
Making (to take your imagination⁷)
From bourn to bourn, region to region.
By you being pardon'd, we commit no crime
To use one language, in each several clime
Where our scenes seem to live. I do beseech you,
To learn of me, who stand i' the gaps to teach you,
The stages of our story. Pericles
Is now again thwarting the wayward seas,
Attended on by many a lord and knight,
To see his daughter, all his life's delight.
Old Escanes, whom Helicanus late⁸
Advanc'd in time to great and high estate,
Is left to govern. Bear you it in mind,
Old Helicanus goes along behind.
Well-sailing ships, and bounteous winds, have brought
This king to Tharsus, (think his pilot thought,

⁶ — at Tharsus.] Here, according to the folio, 1664, in which the Acts are first marked, Act iv. commences. Perhaps it is right.

⁷ — (to TAKE YOUR imagination)] In all the old copies, "our imagination." Possibly we ought to read, "to *task* your imagination."

⁸ Old Escanes, whom Helicanus late, &c.] In every old copy these lines are thus misplaced :—

" Old Helicanus goes along behind
Is left to governe it, you beare in mind.
Old Escanes whom Helicanus late
Advanc'd in time to great and hie estate.
Well sailing ships and bounteous winds have brought
This king to Tharsus," &c.

The transposition, suggested by Steevens, renders the whole clear.

So with his steerage shall your thoughts grow on⁹)
 To fetch his daughter home, who first is gone.
 Like motes and shadows see them move awhile;
 Your ears unto your eyes I'll reconcile.

Dumb show.

Enter PERICLES with his Train, at one door; CLEON and DIONYZA at the other. CLEON shows PERICLES the tomb of MARINA; whereat PERICLES makes lamentation, puts on sackcloth, and in a mighty passion departs. Exeunt also CLEON and DIONYZA.

Gow. See, how belief may suffer by foul show!
 This borrow'd passion stands for true old woe;
 And Pericles, in sorrow all devour'd,
 With sighs shot through, and biggest tears o'ershow'r'd,
 Leaves Tharsus, and again embarks. He swears
 Never to wash his face, nor cut his hairs;
 He puts on sackcloth, and to sea. He bears
 A tempest, which his mortal vessel tears,
 And yet he rides it out. Now, please you, wit¹
 The epitaph is for Marina writ
 By wicked Dionyza.

*"The fairest, sweet'st, and best, lies here,
 Who wither'd in her spring of year:
 She was of Tyrus, the king's daughter,
 On whom foul death hath made this slaughter.
 Marina was she call'd; and at her birth,
 Thetis, being proud², swallow'd some part o' the earth:
 Therefore the earth, fearing to be o'erflow'd,
 Hath Thetis' birth-child on the heavens bestow'd:
 Wherefore she does (and swears she'll never stint)
 Make raging battery upon shores of flint."*

No visor does become black villainy,
 So well as soft and tender flattery.

⁹ — your thoughts GROW ON)] Grone, for "grow on," in all the old copies. We owe the emendation to Malone; who also read "think his pilot thought" for "this pilot thought" in the preceding line.

¹ Now, please you, WIT] Now, be pleased to know. It was more anciently written and printed wite and wyte, from the A. S. witan.

² THETIS, being proud,] Every old copy, including Rowe's edition, corruptly reads, "That is being proud."

Let Pericles believe his daughter's dead,
And bear his courses to be ordered
By lady Fortune; while our scene must play
His daughter's woe and heavy well-a-day,
In her unholy service. Paitence then,
And think you now are all in Mitylen. [Exit.]

SCENE V.

Mitylene. A Street before the Brothel.

Enter from the brothel, two Gentlemen.

1 *Gent.* Did you ever hear the like?

2 *Gent.* No; nor never shall do in such a place as this, she
being once gone.

1 *Gent.* But to have divinity preached there! did you ever
dream of such a thing?

2 *Gent.* No, no. Come, I am for no more bawdy-houses.
Shall we go hear the vestals sing?

1 *Gent.* I'll do any thing now that is virtuous; but I am
out of the road of rutting for ever. [Exeunt.]

SCENE VI.

The Same. [✱] A Room in the Brothel.

Enter Pander, Bawd, and BOULT.

Pand. Well, I had rather than twice the worth of her, she
had ne'er come here.

Bawd. Fie, fie upon her! she is able to freeze the god
Priapus, and undo a whole generation: we must either get
her ravished, or be rid of her. When she should do for clients
her fitment, and do me the kindness of our profession, she has
me her quirks, her reasons, her master reasons, her prayers,
her knees, that she would make a puritan of the devil, if he
should cheapen a kiss of her.

Boult. Faith, I must ravish her, or she'll disfurnish us of all our cavaliers, and make all our swearers priests.

Pand. Now, the pox upon her green-sickness for me!

Bawd. 'Faith, there's no way to be rid on't, but by the way to the pox. Here comes the lord Lysimachus, disguised.

Boult. We should have both lord and lown, if the peevish baggage would but give way to customers.

Enter LYSIMACHUS.

Lys. How now! How a dozen of virginities?

Bawd. Now, the gods to-bless your honour!

Boult. I am glad to see your honour in good health.

Lys. You may so; 'tis the better for you that your resorters stand upon sound legs. How now, wholesome iniquity³! have you that a man may deal withal, and defy the surgeon?

Bawd. We have here one, sir, if she would—but there never came her like in Mitylene.

Lys. If she'd do the deeds of darkness⁴, thou wouldst say.

Bawd. Your honour knows what 'tis to say, well enough.

Lys. Well; call forth, call forth.

Boult. For flesh and blood, sir, white and red, you shall see a rose; and she were a rose indeed, if she had but—

Lys. What, pr'ythee?

Boult. Oh, sir! I can be modest.

Lys. That dignifies the renown of a bawd, no less than it gives a good report to a number of the chaste⁵.

Enter MARINA.

Bawd. Here comes that which grows to the stalk;—never plucked yet, I can assure you.—Is she not a fair creature?

Lys. Faith, she would serve after a long voyage at sea. Well, there's for you: leave us.

³ — wholesome INIQUITY!] "Iniquity" is misprinted *impunity* in every old copy after the first. The printer of the 4to, 1619, possibly thought "iniquity" a misprint, and himself misprinted *impunity* for *impurity*.

⁴ If she'd do the DEEDS of darkness,] The Rev. Mr. Dyce is very emphatic in favour of "the deed of darkness," and he may be right; but "the deeds of darkness" is perfectly clear, and not so decidedly wrong, that we can venture to discard the evidence of every early copy.

⁵ — a good report to a number OF THE chaste.] Commentators have halted here, because the old editions have "a number to be chaste:" read "a number of the chaste," and the difficulty is at an end: Lysimachus says that modesty dignifies a bawd, as well as gives a good report to a number who have preserved their chastity. We print "of the" for *to be*,—easily misheard.

Bawd. I beseech your honour, give me leave: a word, and I'll have done presently.

Lys. I beseech you, do.

Bawd. First, I would have you note, this is an honourable man. [To MARINA.]

Mar. I desire to find him so, that I may worthily note him.

Bawd. Next, he's the governor of this country, and a man whom I am bound to.

Mar. If he govern the country, you are bound to him indeed; but how honourable he is in that, I know not.

Bawd. 'Pray you, without any more virginal fencing, will you use him kindly? He will line your apron with gold.

Mar. What he will do graciously, I will thankfully receive.

Lys. Have you done?

Bawd. My lord, she's not paced yet; you must take some pains to work her to your manage.—Come, we will leave his honour and her together. Go thy ways⁶.

[*Exeunt Bawd, Pander, and BOULT.*]

Lys. Now, pretty one, how long have you been at this trade?

Mar. What trade, sir?

Lys. Why, I cannot name but I shall offend.

Mar. I cannot be offended with my trade. Please you to name it.

Lys. How long have you been of this profession?

Mar. Ever since I can remember.

Lys. Did you go to it so young? Were you a gamester at five, or at seven?

Mar. Earlier too, sir, if now I be one.

Lys. Why, the house you dwell in proclaims you to be a creature of sale.

Mar. Do you know this house to be a place of such resort, and will come into it? I hear say, you are of honourable parts, and are the governor of this place.

Lys. Why, hath your principal made known unto you who I am?

Mar. Who is my principal?

⁶ Go thy ways.] These words, addressed probably to the Pander (or possibly to Marina, as a sort of instruction not to be too backward), are only in the 4to, 1609: some modern editors have assigned them to Lysimachus, without any information as to the change made in the distribution. They may belong to Lysimachus, but we prefer adherence to the old copies, when a change is not required by the sense. In the very next scene Boult uses the expression, "Come your ways," several times over, and we have already had it from the same vulgar lips on p. 443.

Lys. Why, your herb-woman; she that sets seed and roots of shame and iniquity. Oh! you have heard something of my power, and so stand aloof for more serious wooing; but I protest to thee, pretty one, my authority shall not see thee, or else, look friendly upon thee. Come, bring me to some private place: come, come.

Mar. If you were born to honour, show it now;
If put upon you, make the judgment good
That thought you worthy of it⁷.

Lys. How's this? how's this?—Some more;—be sage⁸.

Mar. For me,
That am a maid, though most ungentle fortune
Hath plac'd me in this sty⁹, where, since I came,
Diseases have been sold dearer than physic,—
Oh, that the gods
Would set me free from this unhallow'd place,
Though they did change me to the meanest bird
That flies i' the purer air!

Lys. I did not think
Thou couldst have spoke so well; ne'er dream'd thou
couldst.
Had I brought hither a corrupted mind,
Thy speech had alter'd it. Hold, here's gold for thee:
Persever in that clear way thou goest, and
The gods strengthen thee!

Mar. The gods preserve you!

Lys. For me, be you thoughten¹
That I came with no ill intent; for to me
The very doors and windows savour vilely.

⁷ That thought you worthy of it.] For an eloquent enlargement of this speech, as contained in the novel founded upon the play by Wilkins, see our Introduction. It is not necessary to repeat the passage here, but we may reiterate our conviction that it represents what Shakespeare originally wrote, and what was originally performed at the Globe Theatre, when "Pericles" was first brought out there.

⁸ Some more;—BE SAGE.] So always printed, and Malone supposes this to be said "with a sneer." We may more readily believe that "be sage" was misheard for *beseech*, and that Lysimachus, beginning to repent, entreats Marina to continue what she was saying—"Some more, *beseech*."

⁹ Hath plac'd me in this sty,] Modern editors, without information that they have done so, have re-written this passage as follows:—

"Hath plac'd me *here within* this loathsome sty."

Lower down, they inserted *good* before "gods." This is most unwarrantably misrepresenting the ancient text.

¹ For me, BE YOU THOUGHTEN] The words "be you thoughten" are not in the folio, 1664, which reads, "For my part, I came with no ill intent," &c.

Farewell. Thou art a piece of virtue², and
 I doubt not but thy training hath been noble.
 Hold, here's more gold for thee.
 A curse upon him, die he like a thief,
 That robs thee of thy goodness! If thou dost hear
 From me, it shall be for thy good.

Enter BOULT.

Boult. I beseech your honour, one piece for me.

Lys. Avaunt, thou damned door-keeper! Your house,
 But for this virgin that doth prop it, would
 Sink, and overwhelm you. Away! [*Exit* LYSIMACHUS.]

Boult. How's this? We must take another course with
 you. If your peevish chastity, which is not worth a breakfast
 in the cheapest country under the cope³, shall undo a whole
 household, let me be gelded like a spaniel. Come your ways.

Mar. Whither would you have me?

Boult. I must have your maidenhead taken off, or the
 common hangman shall execute it. Come your way. We'll
 have no more gentlemen driven away. Come your ways,
 I say.

Re-enter Bawd.

Bawd. How now! what's the matter?

Boult. Worse and worse, mistress: she has here spoken
 holy words to the lord Lysimachus.

Bawd. Oh, abominable!

Boult. She makes our profession⁴ as it were to stink afore
 the face of the gods.

Bawd. Marry, hang her up for ever!

Boult. The nobleman would have dealt with her like a
 nobleman, and she sent him away as cold as a snow-ball;
 saying his prayers, too.

Bawd. Boult, take her away; use her at thy pleasure:
 crack the glass of her virginity, and make the rest malleable.

Boult. An if she were a thornier piece of ground than she
 is, she shall be ploughed.

² Thou art a piece of virtue,] This expression has already occurred twice, viz. in "The Tempest," A. i. sc. 2, and in "Antony and Cleopatra," A. iii. sc. 2.

³ — the COPE,] *i. e.* Under the *cope* or *covering* of heaven. See "Cymbeline," A. i. sc. 7, p. 278. Chapman has "cope of heaven," and Milton "cope of hell."

⁴ SHE makes our profession] In all the old copies it is, "*He* makes," but clearly a misprint.

Mar. Hark, hark, you gods !

Bawd. She conjures : away with her. Would she had never come within my doors.—Marry hang you !—She's born to undo us.—Will you not go the way of woman-kind ? Marry come up, my dish of chastity with rosemary and bays !
[*Exit Bawd.*]

Boult. Come, mistress ; come your way with me.

Mar. Whither wilt thou have me ?

Boult. To take from you the jewel you hold so dear.

Mar. Pr'ythee, tell me one thing first.

Boult. Come now, your one thing.

Mar. What canst thou wish thine enemy to be ?

Boult. Why, I could wish him to be my master ; or rather, my mistress.

Mar. Neither of these are so bad as thou art,
Since they do better thee in their command.
Thou hold'st a place, for which the pained'st fiend
Of hell would not in reputation change ;
Thou'rt the damn'd door-keeper to every coystrel⁵
That hither comes inquiring for his Tib ;
To the cholerick fisting of each rogue thy ear
Is liable ; thy food is such
As hath been belch'd on by infected lungs.

Boult. What would you have me do ? go to the wars,
would you ? where a man may serve seven years for the loss
of a leg, and have not money enough in the end to buy him
a wooden one ?

Mar. Do any thing but this thou doest. Empty
Old receptacles, or common sewers, of filth ;
Serve by indenture to the common hangman :
Any of these ways are yet better than this ;
For what thou professest, a baboon, could he speak,
Would own a name too dear. That the gods
Would safely deliver me from this place !
Here, here's gold for thee.
If that thy master would gain by me⁶,

⁵ — to every COYSTREL] "Coystrel" seems to be corrupted from *kestrel*, a bastard kind of *hawk*. The word has occurred before in Vol. ii. p. 646. In the 4to, 1609, it is spelt *custerell*. The Rev. Mr. Dyce ("Remarks," p. 269), who too often pins his faith upon Gifford, here ventures to declare, "in spite of the note on Jonson's Works, i. p. 109," that "coystrel" and *kestrel* are distinct words. Malone said so sixty or seventy years ago, and it is strange that Mr. Dyce should not have known it : if he had known it, he would surely have mentioned it.

⁶ If that thy master would gain by me,] This line, consisting only of nine

Proclaim that I can sing, weave, sew, and dance,
 With other virtues, which I'll keep from boast;
 And I will undertake all these to teach.
 I doubt not but this populous city will
 Yield many scholars.

Boult. But can you teach all this you speak of?

Mar. Prove that I cannot, take me home again,
 And prostitute me to the basest groom
 That doth frequent your house.

Boult. Well, I will see what I can do for thee: if I can
 place thee, I will.

Mar. But, amongst honest women?

Boult. Faith, my acquaintance lies little amongst them.
 But since my master and mistress have bought you, there's
 no going but by their consent; therefore, I will make them
 acquainted with your purpose, and I doubt not but I shall
 find them tractable enough. Come; I'll do for thee what I
 can: come your ways. [*Exeunt.*

ACT V.

Enter GOWER.

Gow. Marina thus the brothel scapes, and chances
 Into an honest house, our story says.
 She sings like one immortal, and she dances
 As goddess-like to her admired lays.
 Deep clerks she dumbs, and with her needle composes
 Nature's own shape of bud, bird, branch, or berry,
 That even her art sisters the natural roses;
 Her inkle⁷, silk, twin with the rubied cherry:

syllables, may be considered defective, but it is so in every ancient edition, which we prefer to follow: modern editors insert *ought* in it:

"If that thy master would gain *ought* by me,"

in order to make up the measure; but what pretence is there for saying that *ought* was Shakespeare's word, when other monosyllables would have answered the purpose as well? It is surely much better to alter the text as little as possible for the sense, and when words are necessarily inserted, to inform the reader of the fact. It is only justice to Mr. Singer to add, that here he follows our text; but in other places he has fallen into the traps set for him by Steevens and others, and has inserted many words in his text with no other authority, and that not stated.

⁷ Her INKLE,] In a note to "Love's Labour's Lost," Vol. ii. p. 120, it is said

That pupils lacks she none of noble race,
 Who pour their bounty on her; and her gain
 She gives the cursed bawd. Here we her place,
 And to her father turn our thoughts again,
 Where we left him on the sea, tumbled and tost;
 And, driven before the winds, he is arriv'd
 Here where his daughter dwells: and on this coast
 Suppose him now at anchor. The city striv'd
 God Neptune's annual feast to keep: from whence
 Lysimachus our Tyrian ship espies,
 His banners sable, trimm'd with rich expense;
 And to him in his barge with fervour hies⁸.
 In your supposing once more put your sight;
 Of heavy Pericles think this the bark:
 Where, what is done in action, more, if might,
 Shall be discover'd; please you, sit, and hark. *[Exit.*

SCENE I.

On board PERICLES' Ship, off Mitylene. A Pavilion on deck,
 with a Curtain before it; PERICLES within it, reclining on
 a Couch. A Barge of Mitylene lying beside the Tyrian
 Vessel.

*Enter two Sailors, one belonging to the Tyrian vessel, the other
 to the barge of Mitylene.*

Tyr. Sail. Where's the lord Helicanus? he can resolve
 you. *[To the Sailor of Mitylene.*

Enter HELICANUS.

Oh here he is.—

Sir, there's a barge put off from Mitylene,
 And in it is Lysimachus, the governor,

that "inkle" is a kind of tape, and this passage in "Pericles" is usually referred to; but here it should rather seem to mean a species of coloured thread or worsted, used in the working of fruit and flowers. See also Vol. iii. p. 76. In this line the old copies have *twine* for "twin," which Malone substituted.

⁸ — with FERVOUR hies.] Malone's copy of the 4to, 1609, reads "with former hies:" this is another passage corrected as the play went through the press, because the copy in the library of the Duke of Devonshire has the true word "with fervour hies."

Who craves to come aboard. What is your will?

Hel. That he have his. Call up some gentlemen.

Tyr. Sail. Ho, gentlemen! my lord calls.

Enter two or three Gentlemen.

1 *Gent.* Doth your lordship call?

Hel. Gentlemen,

There is some of worth would come aboard: I pray
Greet them fairly⁹.

*[Gentlemen and Sailors descend, and go on board
the barge.]*

*Enter, from thence, LYSIMACHUS and Lords; the Tyrian
Gentlemen, and the two Sailors.*

Tyr. Sail. Sir,

This is the man that can, in aught you would,
Resolve you.

Lys. Hail, reverend sir! The gods preserve you.

Hel. And you, sir, to outlive the age I am,
And die as I would do.

Lys. You wish me well.

Being on shore, honouring of Neptune's triumphs,
Seeing this goodly vessel ride before us,
I made to it to know of whence you are.

Hel. First, what is your place?

Lys. I am the governor of this place you lie before.

Hel. Sir,

Our vessel is of Tyre, in it the king;
A man, who for this three months hath not spoken
To any one, nor taken sustenance,
But to prorogue his grief¹⁰.

Lys. Upon what ground is his distemperature?

Hel. It would be too tedious to repeat¹;

⁹ Greet THEM fairly.] "Greet *him* fairly" in the 4to, 1609, but subsequent impressions alter *him* to "them:" "them" refers to "Lysimachus and lords."

¹⁰ But to PROROGUE his grief.] To *protract* or *lengthen* his grief: from the Fr. *proroguer*.

¹ It would be too tedious to repeat;] Malone, to complete the measure, began this line with *Sir*, and he added it elsewhere afterwards, when he thought a syllable was wanting. In the case before us, if we could be content to aid the limping measure, we should be disposed to do so in this way, according to the known phraseology of the time,

"It would be *too too* tedious to relate."

Shakespeare and other dramatists constantly employ a repetition of "too" in this manner to add force to the expression; but we consider it a far better rule to give

But the main grief of all springs from the loss
Of a beloved daughter and a wife.

Lys. May we not see him, then?

Hel. You may,
But bootless is your sight; he will not speak
To any.

Lys. Yet, let me obtain my wish².

Hel. Behold him. [*PERICLES is discovered*³.] This was a
goodly person,
Till the disaster that, one mortal night,
Drove him to this.

Lys. Sir king, all hail! the gods preserve you.
Hail, royal sir!

Hel. It is in vain; he will not speak to you.

1 *Lord.* Sir, we have a maid in Mitylene, I durst wager,
Would win some words of him.

Lys. 'Tis well bethought.
She, questionless, with her sweet harmony
And other choice attractions, would allure,
And make a battery through his deafen'd parts⁴,
Which now are midway stopp'd:
She is all happy as the fair'st of all,
And with her fellow maids is now upon
The leafy shelter that abuts against
The island's side.

[*He speaks apart to one of the attendant Lords.—Exit
Lord.*

Hel. Sure, all effectless; yet nothing we'll omit,
That bears recovery's name.
But, since your kindness we have stretch'd thus far,

the passages as they stand in the old copies, than to take upon ourselves to mend the versification. If *sir*, or any other expletive of the kind, be necessary, the reader can supply such words quite as well as the editor: it requires no particular skill to find out that a line consists of only nine syllables, and to thrust in some harmless particle to make a tenth. Malone furnished a mere garbled text, and, in the instance to which we are particularly adverting, as well as in others, he probably chose a wrong word.

² Yet, let me obtain my wish.] In the 4to, 1609, alone, these words are made part of the speech of Helicanus. The next speech was therefore assigned to Lysimachus. "Mortal *night*" is misprinted "mortal *wight*" in all the old editions: even Rowe has it, as if it referred to Thaisa.

³ Pericles is discovered.] *i. e.* By the withdrawing of the traverse-curtain.

⁴ — through his DEAFEN'D PARTS,] The old copies all read "*defended parts*:" the alteration was made by Malone: Steevens would read *ports* for "parts." Three lines lower, the old copies are corrupt by omitting "with," and "is," both necessary to the sense.

Let us beseech you⁵,
That for our gold we may provision have,
Wherein we are not destitute for want,
But weary for the staleness.

Lys. Oh, sir! a courtesy,
Which if we should deny, the most just God
For every graff would send a caterpillar,
And so afflict our province⁶.—Yet once more
Let me entreat to know at large the cause
Of your king's sorrow.

Hel. Sit, sir, I will recount it to you;—
But see, I am prevented.

Enter Lord, with MARINA, and a young Lady.

Lys. Oh! here is
The lady that I sent for.—Welcome, fair one!—
Is't not a goodly presence⁷?

Hel. She's a gallant lady.

Lys. She's such a one, that were I well assur'd, she came
Of gentle kind, and noble stock, I'd wish
No better choice, and think me rarely wed.—
Fair one, all goodness that consists in bounty⁸
Expect even here, where is a kingly patient:
If that thy prosperous and artificial feat

⁵ Let us beseech you,] Here Malone added "further," without any authority, and merely because he seems to have thought the line too short.

⁶ And so AFFLICT our province.] It is "And so *inflict* our province" in every old edition, as well as in Rowe; and it has been taken as an elliptical mode of expressing "And so inflict *it upon* our province." However, it is perhaps better, as the Rev. Mr. Dyce, with some vehemence, urges ("Remarks," p. 270), to alter *inflict* to "afflict." We rather wonder at his decisive mode of treating this point, seeing that in his own edition of Middleton's "Your Five Gallants" (Works, Vol. ii. p. 236), he has himself deliberately left "affliction" in the text, when it is as clear as day, that what he prints "It is no affliction, gentlemen," ought to be, "It is *no fiction*, gentlemen," as indeed his own note confesses. So, in another play by the same dramatist, "No Wit, no Help like a Woman's" (Dyce's Middleton, Vol. v. p. 97), he most unaccountably prints "fection" (which he pleases to construe *affection*, although the word was never before so spelt or printed) for *fiction*, elaborately defending the absurdity, we must call it, in a note. Mr. Dyce ought, therefore, to be a most forbearing, instead of a most eager censurer of the lapses of other people. It may be worth noting that near this very place, in Twine's version of the *Gesta Romanorum*, "affliction" is misprinted *affection*, so easy was it to confound the two words "afflict" and *inflict*.

⁷ Is't not a goodly PRESENCE?] *Present* in the old impressions.

⁸ — all goodness that consists in BOUNTY] In the original copies *beauty* is put for "bounty," to which Steevens more than plausibly altered it. In the next line but one, "artificial feat" is misprinted "artificial *fate*."

Can draw him but to answer thee in aught,
Thy sacred physic shall receive such pay
As thy desires can wish.

Mar. Sir, I will use
My utmost skill in his recovery,
Provided, none but I and my companion
Be suffer'd to come near him.

Lys. Come, let us leave her,
And the gods make her prosperous!

[*They stand a little behind: MARINA sings*⁹.

Lys. Mark'd he your music?

Mar. No, nor look'd on us.

Lys. See, she will speak to him.

Mar. Hail, sir!—my lord, lend ear.—

Per. Hum! ha!

Mar. I am a maid,
My lord, that ne'er before invited eyes,
But have been gaz'd on like a comet: she speaks,
My lord, that, may be, hath endur'd a grief
Might equal your's, if both were justly weigh'd.

⁹ Marina sings.] No song is given in the play, but according to the novel by Wilkins, founded upon "Pericles," the following is what is sung by Marina on the occasion; and, excepting in the omission of a concluding couplet,

"He will not let, in care and thought,
You still to live, and all for nought,"

which is not in the same measure as the rest, it agrees nearly with the version of the words of the *Gesta Romanorum*, as translated by Twine, and quoted by Malone:—

"Amongst the harlots foule I walke,
Yet harlot none am I:
The rose amongst the thornes doth grow,
And is not hurt thereby.

"The thiefe that stole me, sure I thinke,
Is slaine before this time.
A bawde me bought, yet am I not
Defilde by fleshly crime.

"Nothing were pleasanter to me
Then parents mine to know:
I am the issue of a king;
My blood from kings dooth flow.

"In time the heavens may mend my state,
And send a better day;
For sorrow addes unto our griefes,
But helps not any way.

"Shew gladnesse in your countenance,
Cast up your cheerefull eies:
That God remaines that once of nought
Created earth and skies."—Sign. I 4.

Though wayward fortune did malign my state,
 My derivation was from ancestors
 Who stood equivalent with mighty kings;
 But time hath rooted out my parentage,
 And to the world and awkward casualties
 Bound me in servitude.—I will desist;
 But there is something glows upon my cheek,
 And whispers in mine ear, “Go not till he speak.”

Per. My fortunes—parentage—good parentage—
 To equal mine!—was it not thus? what say you?

Mar. I said, my lord, if you did know my parentage,
 You would not do me violence¹.

Per. I do think so.

I pray you, turn your eyes again upon me.—
 You are like something that—What countrywoman?
 Here of these shores²?

Mar. No, nor of any shores;
 Yet I was mortally brought forth, and am
 No other than I appear.

Per. I am great with woe, and shall deliver weeping.
 My dearest wife was like this maid, and such a one
 My daughter might have been: my queen’s square brows;
 Her stature to an inch; as wand-like straight;
 As silver-voic’d; her eyes as jewel-like,
 And cas’d as richly: in pace another Juno;

¹ You would not do me violence.] Few things can be more evident, than that in the printed copies of this play, in 4to. and folio, something important has here been omitted, which was at one time acted. The words “You would not do me violence” have here no application; but in Wilkins’ novel, the materials for which were derived mainly from the representation on the stage, we read that after Marina had told Pericles that it did not become him so to lament, he interposed; “Not fitte to sorrow, quoth he, rising up like a cloude that bespeakes thunder: presumptuous bewty in a childe, how darest thou urge so much? and therewithall, in this rash distemperature, strucke her on the face.” Sign. I 4. It is possible that this incident was not carried to such a length in the performance, but Pericles himself afterwards alludes to some sort of “violence” which he had used towards Marina, when he asks her,

“Didst thou not say, when I did push thee back,” &c.

Perhaps, when the painful incident was omitted, it was forgotten to strike out all the words relating to it; for Marina complains afterwards that “for her curtesies” she had been “struck thus to bleeding.” The fact of the blow is given in Twine’s version from the *Gesta Romanorum*, where it is said that Pericles “stroke the maiden on the face with his foote, so that she fell to the ground, and the bloud gushed plentifully out of her cheekes.” She then went off in a “swoone,” as Twine spells it, and “swowne” as it stands in Wilkins’ novel.

² Here of these SHORES?] For “shores,” both in this and the next line, the old copies read *shews*. Lord Charlemont gave the emendation to Malone.

Who starves the ears she feeds, and makes them hungry,
The more she gives them speech.—Where do you live?

Mar. Where I am but a stranger: from the deck
You may discern the place.

Per. Where were you bred?
And how achiev'd you these endowments, which
You make more rich to owe³?

Mar. Should I tell my history,
'Twould seem like lies, disdain'd in the reporting.

Per. Pr'ythee, speak:
Falseness cannot come from thee, for thou look'st
Modest as justice, and thou seem'st a palace
For the crown'd truth to dwell in. I'll believe thee,
And make my senses credit thy relation,
To points that seem impossible; for thou look'st
Like one I lov'd indeed. What were thy friends?
Didst thou not say⁴, when I did push thee back,
(Which was when I perceiv'd thee) that thou cam'st
From good descending?

Mar. So indeed I did.

Per. Report thy parentage. I think thou saidst
Thou hadst been toss'd from wrong to injury⁵,
And that thou thought'st thy griefs might equal mine,
If both were open'd.

Mar. Some such thing
I said, and said no more but what my thoughts
Did warrant me was likely.

Per. Tell thy story;
If thine, consider'd, prove the thousandth part
Of my endurance, thou art a man, and I
Have suffer'd like a girl: yet thou dost look
Like Patience, gazing on kings' graves, and smiling

³ You make more rich to owe.] *i. e.* To *own*. It is unnecessary to refer to previous frequent instances.

⁴ Didst thou not say,] All the old copies misprint, "Didst thou not *stay*."

⁵ Thou hadst been toss'd from wrong to injury,] Marina has not said so, but merely

— "to the world and awkward casualties
Bound me in servitude."

But Pericles speaks as if she had used the very words he had repeated: so, perhaps, she had used them, when the play was represented, for we meet with this very expression put into her mouth by Wilkins, "And, O you gods! creators both of heaven and earth, looke upon my afflictions, and take compassion upon me that am unfortunate in all things: I have bin tossed from wrong to injurie," &c. Sign. I 4 b.

Extremity out of act. What were thy friends?
How lost thou them⁶? Thy name, my most kind virgin?
Recount, I do beseech thee. Come, sit by me.

Mar. My name is Marina.

Per. Oh! I am mock'd,
And thou by some incensed god sent hither
To make the world to laugh at me.

Mar. Patience, good sir,
Or here I'll cease.

Per. Nay, I'll be patient.
Thou little know'st how thou dost startle me,
To call thyself Marina.

Mar. The name
Was given me by one that had some power;
My father, and a king.

Per. How! a king's daughter?
And call'd Marina?

Mar. You said you would believe me;
But, not to be a troubler of your peace,
I will end here.

Per. But are you flesh and blood?
Have you a working pulse? and are no fairy
Motion?—Well; speak on: where were you born,
And wherefore call'd Marina?

Mar. Call'd Marina,
For I was born at sea.

Per. At sea! what mother⁷?

Mar. My mother was the daughter of a king;
Who died the minute I was born,
As my good nurse Lychorida hath oft
Deliver'd weeping.

Per. Oh! stop there a little.
This is the rarest dream that e'er dull sleep
Did mock sad fools withal; this cannot be.
My daughter's buried.—Well:—where were you bred?
I'll hear you more, to the bottom of your story,

⁶ How lost thou THEM?] Malone added "them" to the text, and we adopt it, because it seems necessary to the sense.

⁷ At sea! what mother?] So the 4to, 1609, completing the line: later editions have "At sea! *who was thy mother?*" thus ruining the measure, besides destroying that most natural brevity of inquiry, which, in the eagerness of the curiosity of Pericles, rendered the use of superfluous words impossible. In the next line but one, modern editors have silently foisted *very* into the verse, though not found in a single ancient edition.

And never interrupt you.

Mar. You'll scarce believe me; 'twere best I did give o'er⁸.

Per. I will believe you by the syllable
Of what you shall deliver. Yet, give me leave:
How came you in these parts? where were you bred?

Mar. The king, my father, did in Tharsus leave me,
Till cruel Cleon, with his wicked wife,
Did seek to murder me; and having woo'd
A villain to attempt it, who having drawn to do't,
A crew of pirates came and rescued me,
Brought me to Mitylene. But, good sir,
Whither will you have me? Why do you weep? It may be,
You think me an impostor: no, good faith;
I am the daughter to king Pericles,
If good king Pericles be.

Per. Ho, Helicanus!

Hel. Calls my gracious lord?

Per. Thou art a grave and noble counsellor,
Most wise in general: tell me, if thou canst,
What this maid is, or what is like to be,
That thus hath made me weep?

Hel. I know not; but
Here is the regent, sir, of Mitylene,
Speaks nobly of her.

Lys. She would never tell
Her parentage; being demanded that,
She would sit still and weep.

Per. Oh Helicanus! strike me, honour'd sir;
Give me a gash, put me to present pain,
Lest this great sea of joys rushing upon me,
O'erbear the shores of my mortality,
And drown me with their sweetness. Oh! come hither,
Thou that beget'st him that did thee beget⁹;

⁸ YOU'LL SCARCE believe me; 'twere best I did give o'er.] In our first edition we preserved the line precisely as it appears in all the old impressions, viz.

"You scorn: believe me, 'twere best I did give o'er."

But Pericles had expressed no scorn, and we are now convinced that Malone was right in giving the text as it stands. His emendations are sometimes better than his interpolations.

⁹ Thou that beget'st him that did thee beget;] The novel by Wilkins follows the drama with verbal accuracy, for it is said that she did "begette life in the father who begot her;" which, besides, confirms the emendation by Monck Mason in the last line of the next speech of Pericles.

Thou that wast born at sea, buried at Tharsus,
And found at sea again. Oh Helicanus!
Down on thy knees, thank the holy gods, as loud
As thunder threatens us: this is Marina.—
What was thy mother's name? tell me but that,
For truth can never be confirm'd enough,
Though doubts did ever sleep.

Mar.

First, sir, I pray,

What is your title?

Per. I am Pericles of Tyre: but tell me, now,
My drown'd queen's name, (as in the rest you said
Thou hast been godlike perfect) thou heir of kingdoms,
And another life to Pericles, thy father¹.

Mar. Is it no more to be your daughter, than
To say, my mother's name was Thaisa?
Thaisa was my mother, who did end
The minute I began.

Per. Now, blessing on thee! rise; thou art my child.—
Give me fresh garments!—Mine own, Helicanus;
She is not dead at Tharsus, as she should have been,
By savage Cleon: she shall tell thee all,
When thou shalt kneel and justify in knowledge,
She is thy very princess.—Who is this?

Hel. Sir, 'tis the governor of Mitylene,
Who, hearing of your melancholy state,
Did come to see you.

Per.

I embrace you.

Give me my robes! I am wild in my beholding.
Oh heavens, bless my girl! But hark! what music?—
Tell Helicanus, my Marina, tell him
O'er, point by point, for yet he seems to doubt²,
How sure you are my daughter.—But what music?

Hel. My lord, I hear none.

Per. None?

The music of the spheres! list, my Marina.

Lys. It is not good to cross him: give him way.

¹ ———— THOU heir of kingdoms,

And another LIFE to Pericles, thy father.] Pericles addresses Marina as "thou heir of kingdoms:" it is "the heir of kingdoms" in the early impressions; which also have "another like to Pericles," but M. Mason properly and tastefully amended like to "life." Malone would read, "A mother like to Pericles," but how does it appear that Thaisa was "like to Pericles?"

² — for yet he seems to DOUBT,] In the old copies, "doubt" is printed *doat*: the mistake is evident.

Per. Rarest sounds! Do ye not hear?

Lys. Music? My lord, I hear—

Per.

Most heavenly music:

It nips me unto list'ning, and thick slumber

Hangs upon mine eyes: let me rest³.

[*He sleeps.*

Lys. A pillow for his head.

[*The curtain before the pavilion of PERICLES is closed.*

So leave him all.—Well, my companion-friends,

If this but answer to my just belief,

I'll well remember you.

[*Exeunt* LYSIMACHUS, HELICANUS, MARINA, and Lady.

SCENE II.

The Same.

PERICLES on the deck asleep; DIANA appearing to him in a vision.

Dia. My temple stands in Ephesus: hie thee thither,
And do upon mine altar sacrifice.

There, when my maiden priests are met together,
Before the people all,

Reveal how thou at sea didst lose thy wife:

To mourn thy crosses, with thy daughter's, call,

And give them repetition to the life⁴.

Or perform my bidding, or thou liv'st in woe:

Do't, and happy, by my silver bow⁵.

³ Hangs upon mine eyes: let me rest.] Malone, without even the excuse that it corrects the measure, much less that there was any corruption, reads "Hangs on mine eyelids:" other modern editors adhere more nearly, though not closely, to the text, by giving "Hangs on mine eyes." This variation, where the measure is generally so uncertain and irregular, is of trifling importance; but, surely, in the preceding line, we ought to read "nips" *raps*, i. e. *raps*.

⁴ — repetition to the LIFE.] In the old copies it stands "to the like." This mistake gives double countenance to M. Mason's conjecture on p. 466.

⁵ Do't, and happy, by my silver bow.] It seems clear that this speech has only reached us in a very mangled state: some lines rhyme, some do not, some are long, and some are short; but it is out of the question to attempt to correct redundancies or to supply deficiencies: it would be easy, perhaps preferable, to omit the first "Or" in the line—

"Or perform my bidding, or thou liv'st in woe;"

Awake, and tell thy dream.

[DIANA disappears.]

Per. Celestial Dian, goddess argentine,
I will obey thee!—Helicanus!

Enter LYSIMACHUS, HELICANUS, *and* MARINA.

Hel.

Sir.

Per. My purpose was for Tharsus, there to strike
The inhospitable Cleon; but I am
For other service first: toward Ephesus
Turn our blown sails; eftsoons I'll tell thee why.—
Shall we refresh us, sir, upon your shore,
And give you gold for such provision
As our intents will need?

Lys. Sir, with all my heart; and when you come ashore,
I have another suit⁶.

Per. You shall prevail,
Were it to woo my daughter; for it seems
You have been noble towards her.

Lys.

Sir, lend your arm.

Per. Come, my Marina.

[*Exeunt.*]

Enter GOWER, *before the Temple of* DIANA *at* Ephesus.

Gow. Now our sands are almost run;
More a little, and then dumb.
This, as my last boon⁷, give me,
For such kindness must relieve me,
That you aptly will suppose
What pageantry, what feats, what shows,
What minstrelsy, and pretty din,
The regent made in Mitylen,
To greet the king. So he thriv'd,
That he is promis'd to be wiv'd
To fair Marina; but in no wise
Till he had done his sacrifice,

but the ear of the reader will at once detect the error, and we prefer to present the text, as regards the words, as it stands in the early copies, where the old compositor was so little sensible of measure and jingle, that he printed the whole as prose.

⁶ I have another suit.] "Suit" is misprinted *sleight* in the old editions. Malone made the correction.

⁷ This, As my last boon,] "As" is wanting in the old copies. Modern editors mention this insertion, but say nothing about adding *has* before "thriv'd," below—an addition on no account required.

As Dian bade: whereto being bound,
 The interim, pray you all, confound.
 In feather'd briefness sails are fill'd,
 And wishes fall out as they're will'd.
 At Ephesus, the temple see,
 Our king, and all his company.
 That he can hither come so soon,
 Is by your fancy's thankful doom⁸.

[*Exit.*]

SCENE III.

The Temple of DIANA at Ephesus; THAISA standing near the Altar, as high Priestess; a number of Virgins on each side; CERIMON and other inhabitants of Ephesus attending.

Enter PERICLES, *with his Train*; LYSIMACHUS, HELICANUS, MARINA, *and a Lady.*

Per. Hail Dian! to perform thy just command,
 I here confess myself the king of Tyre;
 Who, frighted from my country, did wed
 At Pentapolis the fair Thaisa.
 At sea in childbed died she, but brought forth
 A maid-child, call'd Marina; who, oh goddess!
 Wears yet thy silver livery. She at Tharsus
 Was nurs'd with Cleon, whom at fourteen years
 He sought to murder, but her better stars
 Brought her to Mitylene; against whose shore
 Riding, her fortunes brought the maid aboard us,
 Where, by her own most clear remembrance, she
 Made known herself my daughter.

*Thai.*Voice and favour⁹!—

You are, you are—oh royal Pericles!—

[*She faints.*]*Per.* What means the nun¹⁰? she dies: help, gentlemen!

⁸ — thankful DOOM.] Perhaps we ought, with Steevens, to read *boon* for “doom;” but “moons” and “dooms” are made to rhyme on p. 425.

⁹ Voice and FAVOUR!] “Favour” is of course here, as in many other instances, *countenance*, the character, and expression of the features.

¹⁰ What means the NUN?] Thaisa was a priestess, or as it might popularly be called a “nun” of the temple of Diana; but “nun” is misprinted *mum* in the 4to, 1609, and that error not having been detected, *mum* became *woman* in the 4to,

Cer. Noble sir,
If you have told Diana's altar true,
This is your wife.

Per. Reverend appearer, no :
I threw her overboard with these very arms.

Cer. Upon this coast, I warrant you.

Per. 'Tis most certain.

Cer. Look to the lady.—Oh ! she's but o'erjoy'd.—
Early in blust'ring morn this lady was
Thrown on this shore. I op'd the coffin,
Found there rich jewels ; recover'd her, and plac'd her
Here, in Diana's temple.

Per. May we see them ?

Cer. Great sir, they shall be brought you to my house,
Whither I invite you.—Look ! Thaisa is recover'd.

Thai. Oh, let me look !

If he be none of mine, my sanctity
Will to my sense bend no licentious ear,
But curb it, spite of seeing.—Oh, my lord !
Are you not Pericles ? Like him you speak,
Like him you are. Did you not name a tempest,
A birth, and death ?

Per. The voice of dead Thaisa !

Thai. That Thaisa am I, supposed dead, and drown'd.

Per. Immortal Dian !

Thai. Now I know you better.—

When we with tears parted Pentapolis,
The king, my father, gave you such a ring. [*Showing a ring.*]

Per. This, this : no more, you gods ! your present kindness

Makes my past miseries sports¹ : you shall do well,
That on the touching of her lips I may
Melt, and no more be seen. Oh ! come, be buried

1619. The Rev. Mr. Dyce would make *mum* an interjection ; but he is so little confident as to the change that, before he arrives at the end of his own note ("Remarks," p. 271), he alters his mind in favour of *hum*. We are pretty sure that our conjecture restores the text, without the desperate resort (as the reader must think it) to either *mum* or *hum*.

¹ Makes my past miseries sports :] The old novel by Wilkins here probably gives the manner of the old actor in the part of Pericles, that actor, as we know from his epitaph, having been Burbadge :—"For Pericles, though at the first astonished, joy had now so revived his spirites, that he knew her [Thaisa] to be herselfe : but, throwing his head into her bosome, having nothing but this to utter, he cried aloude, Oh you heavens ! my misfortunes were now againe blessings." Sign. K b.

A second time within these arms.

Mar. My heart
Leaps to be gone into my mother's bosom.

[*Kneeling to THAISA.*

Per. Look, who kneels here. Flesh of thy flesh, Thaisa;
Thy burden at the sea, and call'd Marina,
For she was yielded there.

Thai. Bless'd, and mine own!

Hel. Hail, madam, and my queen! [*MARINA rises.*

Thai. I know you not.

Per. You have heard me say, when I did fly from Tyre,
I left behind an ancient substitute:
Can you remember what I call'd the man?
I have nam'd him oft.

Thai. 'Twas Helicanus, then.

Per. Still confirmation!

Embrace him, dear Thaisa; this is he.
Now do I long to hear how you were found,
How possibly preserv'd, and whom to thank,
Besides the gods, for this great miracle.

Thai. Lord Cerimon, my lord; this man
Through whom the gods have shown their power; that can
From first to last resolve you.

Per. Reverend sir,
The gods can have no mortal officer
More like a god than you. Will you deliver
How this dead queen re-lives?

Cer. I will, my lord:
Beseech you, first go with me to my house,
Where shall be shown you all was found with her;
How she came placed here in the temple,
No needful thing omitted.

Per. Pure Dian! bless thee for thy vision,
I will offer night oblations to thee. Thaisa,
This prince, the fair-betrothed of your daughter,
Shall marry her at Pentapolis. And now,
This ornament,
Makes me look dismal, will I clip to form²;

² ——— And now,

This ornament,

Makes me look dismal, will I clip to form;] *i. e.* "My beard, *that* makes me look dismal, will I clip to form." Modern editors, under pretence of correcting the irregular verse, insert, among other words, "my lov'd Marina," in

And what this fourteen years no razor touch'd,
To grace thy marriage-day, I'll beautify.

Thai. Lord Cerimon hath letters of good credit;
Sir, my father's dead.

Per. Heavens, make a star of him! Yet there, my queen,
We'll celebrate their nuptials, and ourselves
Will in that kingdom spend our following days:
Our son and daughter shall in Tyrus reign.
Lord Cerimon, we do our longing stay,
To hear the rest untold.—Sir, lead's the way³. [Exeunt.

Enter GOWER.

Gow. In Antiochus, and his daughter, you have heard
Of monstrous lust the due and just reward:
In Pericles, his queen, and daughter, seen,
Although assail'd with fortune fierce and keen,
Virtue preserv'd⁴ from fell destruction's blast,
Led on by heaven, and crown'd with joy at last.
In Helicanus may you well descry
A figure of truth, of faith, and loyalty:
In reverend Cerimon there well appears
The worth that learned charity aye wears.
For wicked Cleon and his wife, when fame
Had spread their cursed deed, the honour'd name
Of Pericles⁵, to rage the city turn;

this passage, without the slightest authority. How do we know that Shakespeare completed the metre in this way, or that he did not purposely leave the line irregular and abrupt? The use here of the words "Makes me look dismal" has induced us to believe that in a previous passage (435) the old text, "Though I show will in't," ought to be, "Though I show *ill* in't."

³ Sir, lead's the way.] *i. e.* "Lead *us* the way;" a very common contraction, and found in all the old copies. Modern editors have chosen to print, "Sir, lead the way."

⁴ Virtue PRESERV'D] Old copies, "Virtue *preferr'd*." In "Henry VI., Part I.," A. iii. sc. 1, the old corrector of the fo. 1632 tells us, in two instances, that *preferre*, as it is there spelt in the folio, 1623, is a misprint for "preserve," although, under the circumstances, we have not thought it right to alter the usual text. Seeing this additional proof of the very same blunder, which we did not then bear in mind, we almost regret that we did not formerly accept the emendation of the old annotator. See Vol. iii. pp. 686. 689.

⁵ Had spread their cursed deed, the honour'd name

Of Pericles,] So the old copies; but is there not some room to suspect that the construction ought to be,

—————"when fame
Had spread their cursed deed *to th'* honour'd name
Of Pericles," &c.?

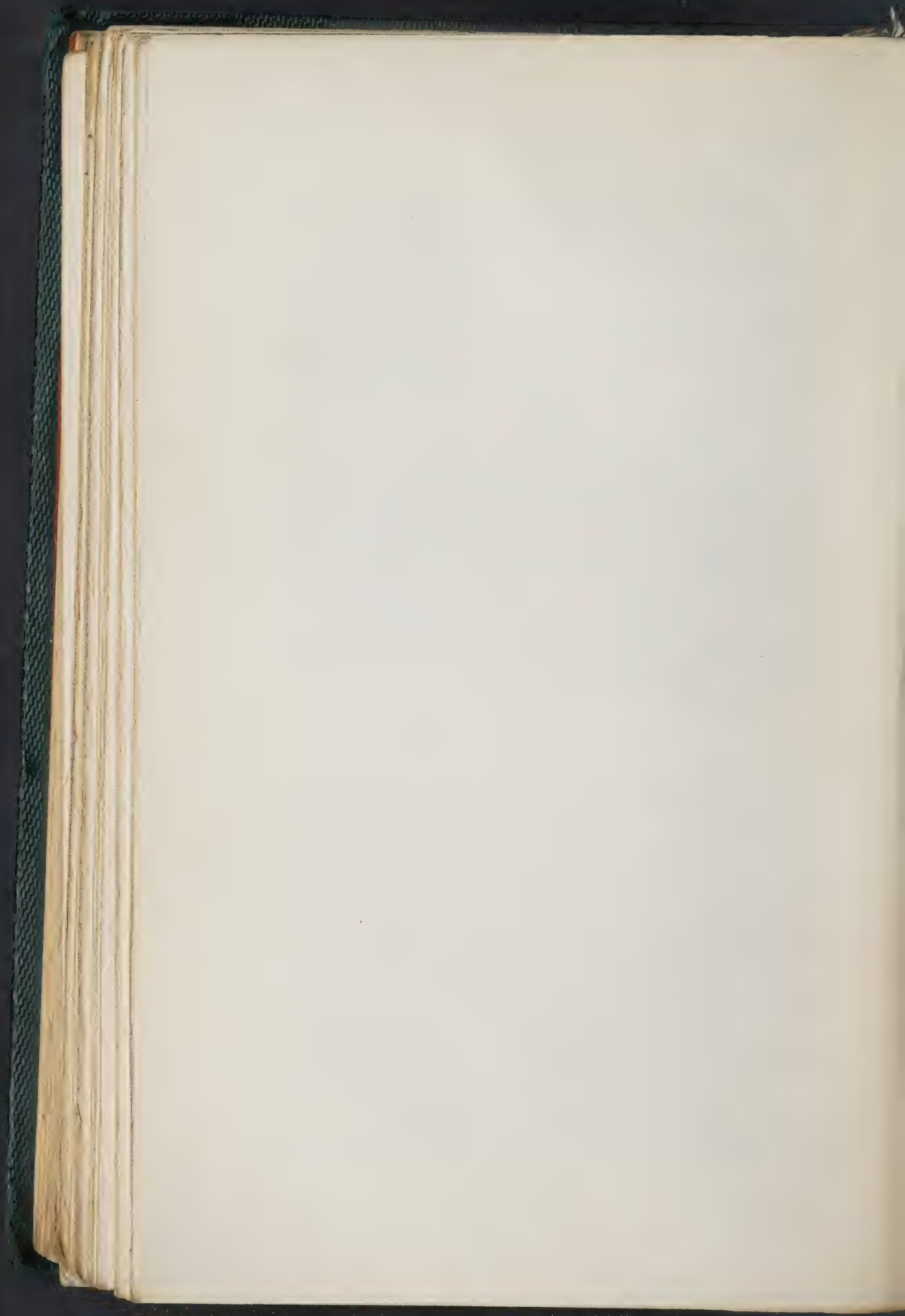
The expression may however be elliptical, and may mean, that the city turned to

That him and his they in his palace burn.
The gods for murder seemed so content⁶
To punish them, although not done, but meant.
So on your patience evermore attending,
New joy wait on you! Here our play has ending⁷.

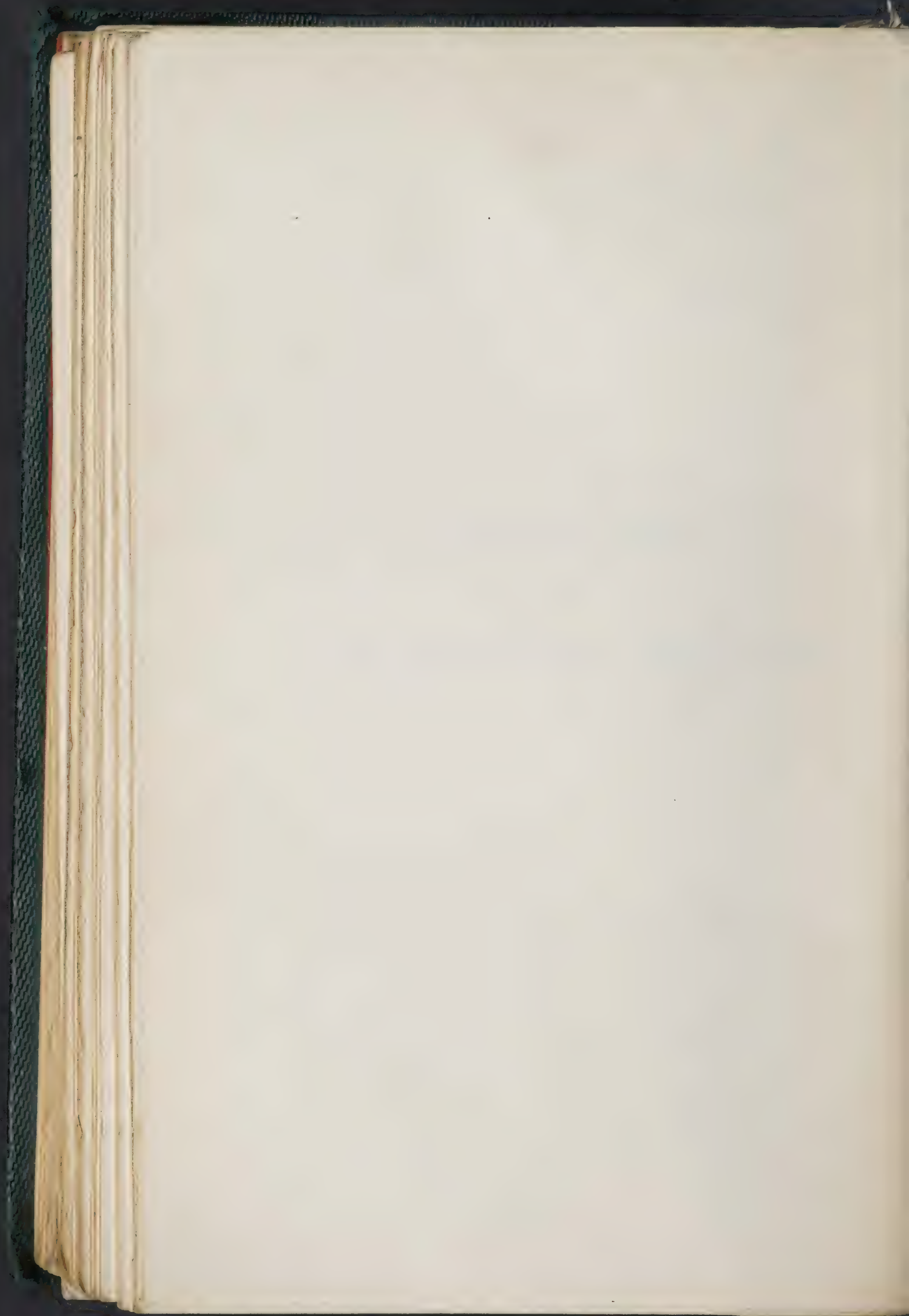
rage when the people heard of the cursed deed of Cleon and Dionyza, and called to mind the honoured name of Pericles.

⁶ The gods for murder seemed so CONTENT] So all the editions after the first of 1609, which reads *to contend* for "so content." In the next line, "them," which is wanting in the old copies, 4to. and folio, was supplied by Malone: it is required by the sense as well as by the metre.

⁷ Here our play has ending.] Nothing being said about the Pander, his wife, and Boulton. Wilkins' novel informs us that the two first were burned, and the last, "who had been so faithful" to Marina, was rewarded, as well as "the poor fishermen." Cleon and Dionyza, according to the same authority, were stoned to death. Wilkins and Twine both agree in representing that the hero had a son borne to him by Thaisa after the marriage of Lysimachus and Marina; and Twine adds, with a familiar proverb (we do not remember to have seen elsewhere), that though the ladies asserted that the child was like its father or its grandfather, it by no means followed that it was so, inasmuch as women often insisted upon the resemblance of a father to his child, when, in truth, there was no more likeness than "between Jack Fletcher and his bolt," *i. e.* between an arrow, and the man who made it. In the end, according to Wilkins, this son of Pericles and Thaisa inherited the kingdoms of Antioch and Pentapolis, while Lysimachus and Marina, with their progeny, continued to reign in Tyre. This is quite consistent with what Pericles says in his last speech in the play.



THE POEMS
OF
WILLIAM SHAKESPEARE.



VENUS AND ADONIS.

"Venus and Adonis.

Vilia miretur vulgus : mihi flavus Apollo

Pocula Castalia plena ministret aqua.

London Imprinted by Richard Field, and are to be sold at the signe of the white Greyhound in Paules Church-yard. 1593." 4to. 27 leaves.

The title-page of the edition of 1594, 4to, does not differ in the most minute particular from that of the edition of 1593, excepting that there is a full point after the word "London." It also has 27 leaves.

"Venus and Adonis.

Vilia miretur vulgus : mihi flavus Apollo

Pocula Castalia plena ministret aqua.

Imprinted at London by R. F. for Iohn Harison. 1596." 8vo. 27 leaves.

Field's device of the Anchor is found upon each of the above impressions. The edition of 1600, 8vo, only varies from that of 1596 in the imprint, which is "London. Printed by I. H. for Iohn Harison. 1600." The imprint of the 16mo. edition of 1602 (there is no change in any other respect from earlier impressions) is this, "Imprinted at London for William Leake, dwelling at the signe of the Holy Ghost in Paules Church-yard. 1602:" this is the first time Leake's name is connected with the publication, excepting in the Stationers' Registers. The imprint of the 8vo. Edinburgh edition runs thus: "Edinburgh, Printed by John Wreittoun and are to be sold in his Shop a little beneath the salt Trone. 1627."

INTRODUCTION.

WE are told by Shakespeare, in his dedication of this poem to the Earl of Southampton, in 1593, that it was "the first heir of his invention;" and as it was the earliest printed, so, probably, it was the earliest written of his known productions. At what time it is likely that he commenced, and completed the composition of it is a question which we have considered in the biography of the poet.

The success of it is indisputable: having been originally printed by Richard Field, in 1593, 4to, that edition¹ seems to have been soon exhausted, and it was republished by the same printer in 1594, 4to, before 25th June, because on that day, according to the Stationers' Registers, he assigned over his interest in it to John Harrison, for whom Field printed an octavo impression in 1596. Field's second edition of 1594 was unknown to Malone and his contemporaries; and as it was not a re-issue of some remaining copies of 1593 with a new title-page, but a distinct re-impression, it affords some various readings, and not a few important confirmations of the correctness of the older text, corrupted, more or less, in all subsequent editions. Harrison published his second edition in 1600, which was the fourth time "Venus and Adonis" had been printed in seven years. It had been entered at Stationers' Hall by W. Leake, in 1596, but no impression with his name, of an earlier date than 1602, has, we believe, come down to our day. After this date it went through the press many times, and copies in 1616, 1620, 1624, &c. are known: in 1627 it was printed by John Wreittoun, at Edinburgh.

The popularity of "Venus and Adonis" is established also by the frequent mention of it in early writers². It is probable that

¹ The entry of it in the Stationers' Registers runs thus:—

"18 April 1593.

"Rich^d Field] Entered as his Copy, licensed by the Archbishop of Canterbury, and the Wardens, a book entitled Venus and Adonis."

² Malone adverts to Richard Barnfield's notice of "Venus and Adonis," and "Lucrece," in 1598 (reprinted in 1605; see "Bridgewater Catalogue," 4to, 1837, p. 23), as well as to William Barksted's allusion to it in 1607, in his "Myrrha the

Peele died in 1597, and very soon afterwards his "Merry Conceited Jests" must have been published, although no edition of them is known older than that of 1607. In one of these, a young tapster, "much given to poetry," is represented as having in his possession "the Knight of the Sun, Venus and Adonis, and other pamphlets." Edit. Dyce, ii. p. 297.

In Thomas Heywood's "Fair Maid of the Exchange," printed in 1607, but written some years earlier, the following dialogue is introduced, and if "Venus and Adonis" had not been well known to most of the audience, the allusion would have had no point.

"*Cripple*. Doe you not remember one pretty phrase
To scale the walles of a faire wench's love?

Bowdler. I never read any thing but *Venus and Adonis*.

Cripple. Why that's the very quintessence of love!

If you remember but a verse or two,
Ile pawne my head, goods, lands and all, 'twill doe.

Bowdler. Why then, have at her:—

'Fondling, I say, since I have hem'd thee heere,
Within the circle of this ivory pale,
Ile be a parke.'

Mall. Hands off, fond sir.

Bowdler. 'And thou shalt be my deere.

Feede thou on me, and I will feede on thee;
And love shall feede us both.'

Mall. Feede you on woodcockes: I can fast a while.

Bowdler. 'Vouchsafe, thou wonder, to alight thy steede.'

Cripple. Take heede; she's not on horsebacke.

Bowdler. Why then, she is alighted.

'Come, sit thee downe where never serpent hisses,
And being set, Ile smother thee with kisses.'

Mall. Why, is your breath so hot?" &c.—Sign. G 3, edit. 1607.

Bowdler is a foolish gallant, who resorts to the Cripple of Fenchurch for advice how he is to court Mall Berry; and what he quotes is taken, with some trifling variations, from Shakespeare's "Venus and Adonis," showing both its popularity, and the use to which it was sometimes applied. In Machin's "Dumb Knight," which was printed the year after Heywood's comedy, a character called Precedent wishes to employ the same passages (with additions) for a similar purpose: he reads them to Velours, and closing the book exclaims,

"Go thy way, thou best booke in the world!

Velours. I pray, sir, what booke do you reade?

Precedent. A booke that never an orator's clerke in this kingdom but is be-
holding unto: it is called 'Maids Philosophy, or Venus and Adonis.' Looke you,
gentlemen, I have divers other pretty bookes."

Mother of Adonis." To these may be added the praise of Shakespeare, and of his "Venus and Adonis," and "Lucrece," in the play of "The Return from Par-nassus," which was certainly produced before the death of Queen Elizabeth.

When another character, immediately afterwards, enters, Precedent is so rapt with delight at the poem (to which he has given a preliminary title which we do not know that it ever bore), that he goes on reading it aloud. How long the reputation of "Venus and Adonis" survived, for portions of it to be chosen for the purpose of amorous courtship, may be seen from a dramatic piece called "The Prince of Priggs Revels, or the Practises of that grand Thief Captain James Hind," published in 1651, and founded upon then recent incidents. The hero resorts to Grammario to furnish him with a copy of love-verses, and when they are finished, the writer reads them to Hind, with this introductory speech:—

"Sir, I have fitted you i' faith:
I was fain to devoure one whole page out of *Ovid*,
Three large siz'd sentences out of *Catullus*,
One axiome out of *Hero and Leander*,
And a whole stanzae out of *Venus and Adonis*,
Ere I could hit upon a right strain of poesie." Sign. A 4 b.

"Hero and Leander" was, of course, Marlowe's poem, first published in 1598, which, like Shakespeare's "Venus and Adonis," went through many, though not so many, re-impressions. In Lewis Sharpe's "Noble Stranger," a comedy acted with great applause shortly before 1640, when it was printed, a character called Pupillus exclaims, "Oh! for the book of Venus and Adonis to court my mistress by!" and Thomas Cranley, in his "Amanda," a poem relating to the reformation of a courtesan, makes part of her library consist of Shakespeare's "Venus and Adonis," Beaumont's "Salmacis and Hermaphroditus³," and Marston's "Pygmalion's Image," in these lines:

—— "amorous pamphlets, that best like thine eyes,
And songs of love, and sonnets exquisite;
Among these Venus and Adonis lies,
With Salmacis and her Hermaphrodite;
Pigmalion's there with his transform'd delight."

It is hardly possible to turn over a page of "Venus and Adonis" without finding it quoted in "England's Parnassus," 1600; but the extracts are generally made with an utter disregard to accuracy in transcription, or printing.

S. Nicholson, in his "Acolastus his Afterwitte," 1600, committed the most impudent plagiarisms from "Venus and Adonis;"

³ See "The Shakespeare Society's Papers," Vol. iii. p. 94, for a copy of the poem from the exemplar at Oxford, 4to, 1602 (which is not unique, though generally so considered, since the editor of the present work owns the same impression), and for reasons leading to the belief that it was not the work of Francis Beaumont, though always assigned to him.

and R. S., the author of "Phillis and Flora," 1598, did not scruple to copy, almost with verbal exactness, part of the description Shakespeare gives of the horse of Adonis: we extract the following lines, that the reader may be able to make a comparison of them with Shakespeare's language on p. 494.

"His mayne thin hair'd, his neck high crested,
Small eare, short head, and burly breasted. * * *
Straight legg'd, large thigh'd, and hollow hoved,
All nature's skill in him was proved."

Thomas Lodge printed his "Scillaes Metamorphosis" in 1589, four years before the public appearance of Shakespeare's "Venus and Adonis:" the form of stanza is exactly the same in both poems, and Lodge (who may, or may not, have seen Shakespeare's production in manuscript) thus treats the very subject to which it relates:—

"He that hath seene the sweete Arcadian boy
Wiping the purple from his forced wound,
His pretie teares betokening his annoy,
His sighes, his cries, his falling on the ground;
The echoes ringing from the rockes his fall,
The trees with teares reporting of his thrall;

"And Venus, starting at her love-mates crie,
Forcing her birds to hast her chariot on,
And full of griefe, at last with piteous eie
Seene where, all pale with death, he lay alone,
Whose beautie quaild, as wont the lilies droop,
When wastful winter windes doe make them stoop:

"Her daintie hand addrest to dawne her deere,
Her roseall lip alied to his pale cheeke,
Her sighes, and then her lookes and heaueie cheere,
Her bitter threatens, and then her passions meeke,
How on his senseles corpes she lay a crying,
As if the boy were then but new a dying."

Our text of Shakespeare's "Venus and Adonis," is that of the earliest 4to, 1593, which, for the time, is very correctly printed; and we will illustrate by a single quotation the importance of resorting to it: the line which there stands,

"He cheers the morn, and all the earth relieveth,"

is misprinted in all modern editions,

"He cheers the morn, and all the *world* relieveth."

The corruption was introduced in the 4to, 1594, and it has ever since been repeated. The same remark will apply to other changes; such as "all swoln with *chasing*," instead of "chafing;" "to love's *alarm*," instead of "alarms;" "from morn *to* night," instead of "till night," &c.; all which show strange carelessness of collation.

TO THE RIGHT HONOURABLE

HENRY WRIOTHESLY,

EARL OF SOUTHAMPTON, AND BARON OF TICHFIELD.

RIGHT HONOURABLE,

I KNOW not how I shall offend in dedicating my unpolished lines to your lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burden: only, if your honour seem but pleased, I account myself highly praised, and vow to take advantage of all idle hours, till I have honoured you with some graver labour. But if the first heir of my invention prove deformed, I shall be sorry it had so noble a god-father, and never after ear so barren a land¹, for fear it yield me still so bad a harvest. I leave it to your honourable survey, and your honour to your heart's content; which I wish may always answer your own wish, and the world's hopeful expectation.

Your honour's in all duty,

WILLIAM SHAKESPEARE.

¹ — and never after EAR so barren a land,] *i. e.* *Plough* or *cultivate* so barren a land: see various instances of the use of the word "ear" in Vol. ii. p. 543; Vol. iii. p. 269; Vol. iv. p. 716, &c.



VENUS AND ADONIS.

EVEN as the sun, with purple-colour'd face,
Had ta'en his last leave of the weeping morn,
Rose-cheek'd Adonis¹ hied him to the chase;
Hunting he lov'd, but love he laugh'd to scorn:
Sick-thoughted Venus makes amain unto him,
And like a bold-fac'd suitor 'gins to woo him.

Thrice fairer than myself, (thus she began)
The field's chief flower, sweet above compare,
Stain to all nymphs, more lovely than a man,
More white and red than doves or roses are;
Nature that made thee, with herself at strife,
Saith, that the world hath ending with thy life.

Vouchsafe, thou wonder, to alight thy steed,
And rein his proud head to the saddle-bow;
If thou wilt deign this favour, for thy meed
A thousand honey secrets shalt thou know:
Here come and sit, where never serpent hisses,
And being set, I'll smother thee with kisses:

And yet not cloy thy lips with loath'd satiety,
But rather famish them amid their plenty,

¹ ROSE-CHEEK'D Adonis] Marlowe applies the same compound epithet to Adonis in his "Hero and Leander," *Sest. I.*, a circumstance which the Rev. Mr. Dyce does not seem to have recollected:

"Rose-cheek'd Adonis kept a solemn feast," &c.

Dyce's *Marlowe's Works*, iii. p. 9.

It is hard to say which poet preceded the other, because, although Marlowe was killed in 1593, Shakespeare probably wrote "Venus and Adonis" before he arrived in London: "Hero and Leander" did not come from the press till 1598. We may take this opportunity of pointing out a misprint of "and" for *of*, p. 17, where "to rob her name and honour" ought clearly to be "to rob her name *of* honour."

Making them red and pale with fresh variety ;
 Ten kisses short as one, one long as twenty :
 A summer's day will seem an hour but short,
 Being wasted in such time-beguiling sport.

With this she seizeth on his sweating palm,
 The precedent of pith and livelihood,
 And, trembling in her passion, calls it balm,
 Earth's sovereign salve to do a goddess good :
 Being so enrag'd, desire doth lend her force
 Courageously to pluck him from his horse.

Over one arm the lusty courser's rein,
 Under her other was the tender boy,
 Who blush'd and pouted in a dull disdain,
 With leaden appetite, unapt to toy ;
 She red and hot as coals of glowing fire,
 He red for shame, but frosty in desire.

The studded bridle on a ragged bough
 Nimble she fastens ; (oh, how quick is love !)
 The steed is stalled up, and even now
 To tie the rider she begins to prove :
 Backward she push'd him, as she would be thrust,
 And govern'd him in strength, though not in lust.

So soon was she along, as he was down,
 Each leaning on their elbows and their hips :
 Now doth she stroke his cheek, now doth he frown,
 And 'gins to chide, but soon she stops his lips ;
 And kissing speaks, with lustful language broken,
 If thou wilt chide, thy lips shall never open.

He burns with bashful shame, she with her tears
 Doth quench the maiden burning of his cheeks ;
 Then with her windy sighs, and golden hairs,
 To fan and blow them dry again she seeks :
 He saith she is immodest, and blames her 'miss ;
 What follows more she murders with a kiss².

² ———— blames her 'MISS ;

What follows more she MURDERS with a kiss.] The word "amiss" was not unfrequently used as a substantive in the time of Shakespeare. "She murders with

Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh, and bone,
Shaking her wings, devouring all in haste,
Till either gorge be stuff'd, or prey be gone;
Even so she kiss'd his brow, his cheek, his chin,
And where she ends she doth anew begin.

Forc'd to content³, but never to obey,
Panting he lies, and breatheth in her face;
She feedeth on the steam, as on a prey,
And calls it heavenly moisture, air of grace,
Wishing her cheeks were gardens full of flowers,
So they were dew'd with such distilling showers.

Look how a bird lies tangled in a net,
So fasten'd in her arms Adonis lies;
Pure shame and aw'd resistance made him fret,
Which bred more beauty in his angry eyes:
Rain added to a river that is rank⁴,
Perforce will force it overflow the bank.

Still she entreats, and prettily entreats,
For to a pretty ear she tunes her tale⁵;
Still is he sullen, still he lowers and frets,
'Twixt crimson shame, and anger ashy-pale;
Being red, she loves him best; and being white,
Her best is better'd with a more delight.

Look how he can, she cannot choose but love;
And by her fair immortal hand she swears
From his soft bosom never to remove,
Till he take truce with her contending tears,

a kiss" is the reading of the editions of 1593, 1594, and 1596: the editions of 1600 and 1620, as well as that printed at Edinburgh in 1627, have *smothers* for "murders."

³ Forc'd to content,] *i. e.* Forc'd to be content, or compell'd to *acquiescence*. It is hardly to be wondered at that in many modern editions "content" is printed *consent*: Malone restored "content."

⁴ — a river that is RANK,] "A river that is rank" is a river that is already full. Drayton, in his "Barons' Wars," 1603, B. i. has,

"Fetching full tides, luxurious, high, and *rank*."

The line is not in the first edition, 1596, when the poem was printed in 4to. and called "Mortimeriados."

⁵ For to a pretty EAR she tunes her tale;] So all the old copies; but possibly "ear" was originally a misprint for *air*.

Which long have rain'd, making her cheeks all wet ;
And one sweet kiss shall pay this countless debt.

Upon this promise did he raise his chin,
Like a dive-dapper peering through a wave,
Who, being look'd on, ducks as quickly in ;
So offers he to give what she did crave,
But when her lips were ready for his pay,
He winks, and turns his lips another way.

Never did passenger in summer's heat,
More thirst for drink than she for this good turn :
Her help she sees, but help she cannot get ;
She bathes in water, yet her fire must burn⁶.
Oh, pity, 'gan she cry, flint-hearted boy !
'Tis but a kiss I beg ; why art thou coy ?

I have been woo'd, as I entreat thee now,
Even by the stern and direful god of war,
Whose sinewy neck in battle ne'er did bow,
Who conquers where he comes, in every jar ;
Yet hath he been my captive and my slave,
And begg'd for that which thou unask'd shalt have.

Over my altars hath he hung his lance,
His batter'd shield, his uncontrolled crest,
And for my sake hath learn'd to sport and dance,
To toy⁷, to wanton, dally, smile, and jest ;
Scorning his churlish drum, and ensign red,
Making my arms his field, his tent my bed.

Thus he that over-rul'd, I oversway'd,
Leading him prisoner in a red rose chain :
Strong-temper'd steel his stronger strength obey'd,
Yet was he servile to my coy disdain.
Oh ! be not proud, nor brag not of thy might,
For mastering her that foil'd the god of fight.

⁶ — yet HER fire must burn.] This is the reading of the editions of 1593, 1594, and 1596: that of 1600, and the Edinburgh impression, have "yet *in* fire must burn."

⁷ To toy,] So the editions of 1593 and 1594: those of 1596, 1600, and Edinburgh, 1627, have *coy*. "To *coy*" might be right, as in "Midsummer-Night's Dream," Vol. ii. p. 233, we have it used in the sense of to *caress*:—

"While I thy amiable cheeks do *coy*."

The adjective "coy" is employed two stanzas above, and in the next stanza.

Touch but my lips with those fair lips of thine ;
 Though mine be not so fair, yet are they red,
 The kiss shall be thine own as well as mine.
 What seest thou in the ground ? hold up thy head :
 Look in mine eye-balls, there thy beauty lies ;
 Then, why not lips on lips, since eyes in eyes ?

Art thou asham'd to kiss ? then, wink again,
 And I will wink ; so shall the day seem night ;
 Love keeps his revels where there are but twain ;
 Be bold to play, our sport is not in sight :
 These blue-vein'd violets whereon we lean,
 Never can blab, nor know not what we mean^s.

The tender spring upon thy tempting lip
 Shows thee unripe, yet mayst thou well be tasted.
 Make use of time, let not advantage slip ;
 Beauty within itself should not be wasted :
 Fair flowers that are not gather'd in their prime,
 Rot and consume themselves in little time.

Were I hard-favour'd, foul, or wrinkled old,
 I'll nurtur'd, crooked, churlish, harsh in voice,
 O'er-worn, despised, rheumatic, and cold,
 Thick-sighted, barren, lean, and lacking juice,
 Then mightst thou pause, for then I were not for thee ;
 But having no defects, why dost abhor me ?

Thou canst not see one wrinkle in my brow ;
 Mine eyes are grey and bright, and quick in turning ;
 My beauty as the spring doth yearly grow,
 My flesh is soft and plump, my marrow burning :
 My smooth moist hand, were it with thy hand felt,
 Would in thy palm dissolve, or seem to melt.

Bid me discourse, I will enchant thine ear,
 Or like a fairy trip upon the green,
 Or like a nymph with long dishevelled hair,
 Dance on the sands, and yet no footing seen :

^s — nor know not what we mean.] The word "what" is omitted in Malone's Shakespeare by Boswell, Vol. xx. p. 17. It is merely an error of the press, and "what" is found in all the early editions.

Love is a spirit, all compact of fire^o,
Not gross to sink, but light, and will aspire.

Witness this primrose bank whereon I lie;
These forceless flowers like sturdy trees support me;
Two strengthless doves will draw me through the sky,
From morn till night¹, even where I list to sport me:
Is love so light, sweet boy, and may it be
That thou shouldst think it heavy unto thee?

Is thine own heart to thine own face affected?
Can thy right hand seize love upon thy left?
Then woo thyself, be of thyself rejected,
Steal thine own freedom, and complain on theft.
Narcissus so himself himself forsook,
And died to kiss his shadow in the brook.

Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use;
Herbs for their smell, and sappy plants to bear;
Things growing to themselves are growth's abuse:
Seeds spring from seeds, and beauty breedeth beauty;
Thou wast begot, to get it is thy duty.

Upon the earth's increase why shouldst thou feed,
Unless the earth with thy increase be fed?
By law of nature thou art bound to breed,
That thine may live, when thou thyself art dead;
And so in spite of death thou dost survive,
In that thy likeness still is left alive.

By this, the love-sick queen began to sweat,
For where they lay the shadow had forsook them,
And Titan, 'tired in the mid-day heat,
With burning eye did hotly overlook them;
Wishing Adonis had his team to guide,
So he were like him, and by Venus' side.

^o — all COMPACT of fire,] "Compact" is *made up or composed*. "The Frenchman (says Nash) is wholly *compact* of deceivable courtship."—"Pierce Penniless," printed by the Shakespeare Society, p. 25. See also Vol. ii. p. 381, where the Duke describes Jaques as "compact of jars." In E. Guilpin's "Skialetheia," 1598, we read, "Thou must have words *compact of fire*, and rage."

¹ From morn TILL night,] So every old edition; but Malone and all modern editors read corruptly, "From morn to night."

And now Adonis, with a lazy sprite,
 And with a heavy, dark, disliking eye,
 His lowering brows o'erwhelming his fair sight,
 Like misty vapours when they blot the sky,
 Souring his cheeks², cries, Fie! no more of love:
 The sun doth burn my face; I must remove.

Ah me! (quoth Venus,) young, and so unkind?
 What bare excuses mak'st thou to be gone!
 I'll sigh celestial breath, whose gentle wind
 Shall cool the heat of this descending sun:
 I'll make a shadow for thee of my hairs;
 If they burn too, I'll quench them with my tears.

The sun that shines from heaven shines but warm,
 And lo! I lie between that sun and thee:
 The heat I have from thence doth little harm,
 Thine eye darts forth the fire that burneth me;
 And were I not immortal, life were done,
 Between this heavenly and earthly sun.

Art thou obdurate, flinty, hard as steel?
 Nay more than flint, for stone at rain relenteth;
 Art thou a woman's son, and canst not feel
 What 'tis to love? how want of love tormenteth?
 Oh! had thy mother borne so hard a mind,
 She had not brought forth thee, but died unkind.

What am I, that thou shouldst contemn me this³?
 Or what great danger dwells upon my suit?
 What were thy lips the worse for one poor kiss?
 Speak fair; but speak fair words, or else be mute:
 Give me one kiss, I'll give it thee again,
 And one for interest, if thou wilt have twain.

² SOURING his cheeks,] "*So wring* his cheeks," in the edition of 1593; but corrected in that of 1594, and in the later impressions. The old compositor may have been confused between "souring" in this line and "lowering" in that next but one above. In "*Antony and Cleopatra*" (this Vol. p. 140) he misprinted "souring" *lowering*.

³ — contemn me THIS?] Steevens would read "contemn me *thus*," in opposition to all the old copies, but that printed at Edinburgh in 1627: he was not, however, aware of this feeble support. "This" and *thus* seem sometimes to have been used almost indifferently (see p. 494), but here the rhyme requires the former.

Fie ! lifeless picture, cold and senseless stone,
 Well-painted idol, image dull and dead,
 Statue, contenting but the eye alone,
 Thing like a man, but of no woman bred :
 Thou art no man, though of a man's complexion,
 For men will kiss even by their own direction.

This said, impatience chokes her pleading tongue,
 And swelling passion doth provoke a pause ;
 Red cheeks and fiery eyes blaze forth her wrong :
 Being judge in love, she cannot right her cause ;
 And now she weeps, and now she fain would speak,
 And now her sobs do her intendments break.

Sometimes she shakes her head, and then his hand,
 Now gazeth she on him, now on the ground ;
 Sometimes her arms infold him like a band :
 She would, he will not in her arms be bound ;
 And when from thence he struggles to be gone,
 She locks her lily fingers one in one.

Fondling, she saith, since I have hemm'd thee here,
 Within the circuit of this ivory pale,
 I'll be a park⁴, and thou shalt be my deer ;
 Feed where thou wilt, on mountain or in dale :
 Graze on my lips, and if those hills be dry,
 Stray lower, where the pleasant fountains lie.

Within this limit is relief enough,
 Sweet bottom-grass, and high delightful plain,
 Round rising hillocks, brakes obscure and rough,
 To shelter thee from tempest, and from rain :
 Then, be my deer, since I am such a park ;
 No dog shall rouse thee, though a thousand bark.

At this Adonis smiles, as in disdain,
 That in each cheek appears a pretty dimple :

⁴ I'll be a park,] The copies of 1593 and 1594 have "a park;" the edition of 1596, and others after it, read "*the* park." Malone, when he published his "Supplement," in 1780, printed "*the* park," from the edition of 1600, but he afterwards followed the most ancient text; and from our Introduction it will be seen that Heywood, when he quoted from "Venus and Adonis" in his "Fair Maid of the Exchange," resorted to the edition of 1593 or 1594, although he reads *circle* for "circuit,"—a noticeable variation.

Love made those hollows, if himself were slain,
 He might be buried in a tomb so simple ;
 Fore-knowing well, if there he came to lie,
 Why, there Love liv'd, and there he could not die.

These lovely caves, these round enchanting pits,
 Open'd their mouths to swallow Venus' liking.
 Being mad before, how doth she now for wits ?
 Struck dead at first, what needs a second striking ?
 Poor queen of love, in thine own law forlorn,
 To love a cheek that smiles at thee in scorn !

Now which way shall she turn ? what shall she say ?
 Her words are done, her woes the more increasing ;
 The time is spent, her object will away,
 And from her twining arms doth urge releasing.
 Pity ! she cries ; some favour, some remorse !
 Away he springs, and hasteth to his horse.

But lo ! from forth a copse that neighbours by,
 A breeding jennet, lusty, young, and proud,
 Adonis' trampling courser doth espy,
 And forth she rushes, snorts, and neighs aloud :
 The strong-neck'd steed, being tied unto a tree,
 Breaketh his rein, and to her straight goes he.

Imperiously he leaps, he neighs, he bounds,
 And now his woven girths he breaks asunder ;
 The bearing earth with his hard hoof he wounds,
 Whose hollow womb resounds like heaven's thunder :
 The iron bit he crusheth 'tween his teeth ⁵,
 Controlling what he was controlled with.

His ears up prick'd, his braided hanging mane
 Upon his compass'd crest now stands on end ;
 His nostrils drink the air, and forth again,
 As from a furnace, vapours doth he send :
 His eye, which scornfully glisters like fire,
 Shows his hot courage, and his high desire.

⁵ — 'tween HIS teeth,] The edition, 1594, alone misprints "his" *hir*: few mistakes could be more common, arising from the fact, that *her* was formerly often written, and printed *hir*.

Sometime he trots, as if he told the steps,
 With gentle majesty, and modest pride;
 Anon he rears upright, curvets and leaps,
 As who should say, lo! thus my strength is tried;
 And this I do⁶, to captivate the eye
 Of the fair breeder that is standing by.

What recketh he his rider's angry stir,
 His flattering holla, or his "Stand, I say?"
 What cares he now for curb, or pricking spur,
 For rich caparisons, or trapping gay?
 He sees his love, and nothing else he sees,
 For nothing else with his proud sight agrees.

Look, when a painter would surpass the life,
 In limning out a well-proportion'd steed,
 His art with nature's workmanship at strife,
 As if the dead the living should exceed;
 So did his horse excel a common one,
 In shape, in courage, colour, pace, and bone.

Round-hoof'd, short-jointed, fetlocks shag and long,
 Broad breast, full eye, small head, and nostril wide,
 High crest, short ears, straight legs, and passing strong,
 Thin main, thick tail, broad buttock, tender hide:
 Look, what a horse should have he did not lack,
 Save a proud rider on so proud a back.

Sometime he scuds far off, and there he stares;
 Anon he starts at stirring of a feather:
 To bid the wind a base⁷ he now prepares,
 And whe'r he run, or fly, they know not whether;
 For through his mane and tail the high wind sings,
 Fanning the hairs, who wave like feather'd wings.

He looks upon his love, and neighs unto her;
 She answers him, as if she knew his mind:

⁶ And THIS I do,] So the editions of 1593 and 1594: in the later impressions, "And *thus* I do." This is one of the cases, alluded to on page 491, where it seems almost indifferent which word is employed.

⁷ To bid the wind a BASE] *i. e.* To challenge the wind to a contest of speed, as at the game of prison-base, or prison-bars. See this Vol. p. 351. We meet with the expression "to bid a base" in Hynd's "Eliosto Libidinoso," 1606, Sign. C 2:—"Both these bid me a base, and I am readie to meete thee in the midway, when loe, reason steps in, and stoppes me running."

Being proud, as females are, to see him woo her,
 She puts on outward strangeness, seems unkind;
 Spurns at his love, and scorns the heat he feels,
 Beating his kind embracements with her heels.

Then, like a melancholy malcontent,
 He vails his tail, that, like a falling plume,
 Cool shadow to his melting buttock lent:
 He stamps, and bites the poor flies in his fume.
 His love, perceiving how he is enrag'd,
 Grew kinder, and his fury was assuag'd.

His testy master goeth about to take him,
 When lo! the unback'd breeder, full of fear,
 Jealous of catching, swiftly doth forsake him,
 With her the horse, and left Adonis there.
 As they were mad, unto the wood they hie them,
 Out-stripping crows that strive to over-fly them.

All swoln with chafing^s, down Adonis sits,
 Banning his boisterous and unruly beast:
 And now the happy season once more fits,
 That love-sick love by pleading may be blest;
 For lovers say, the heart hath treble wrong,
 When it is barr'd the aidance of the tongue.

An oven that is stopp'd, or river stay'd,
 Burneth more hotly, swelleth with more rage:
 So of concealed sorrow may be said,
 Free vent of words love's fire doth assuage;
 But when the heart's attorney once is mute,
 The client breaks, as desperate in his suit.

He sees her coming, and begins to glow,
 Even as a dying coal revives with wind,
 And with his bonnet hides his angry brow;
 Looks on the dull earth with disturbed mind,

^s All swoln with CHAFING,] Modern editors misprint "chafing" *chasing*: "chafing" is the word in the editions of 1593, 1594, and 1596: the edition of 1600 first substituted *chasing*, by an error of the press, and Malone of course adopted it in his "Supplement," 1780, printed from that edition: it is *chasing* also in Malone's Shakespeare by Boswell, xx. p. 29. The next line seems to show that "chafing" is the true word. "Banning," there also used, is of course *cursing*. See Vol. iii. p. 724; Vol. iv. pp. 42. 67; and Vol. v. p. 258.

Taking no notice that she is so nigh,
For all askaunce he holds her in his eye.

Oh! what a sight it was, wistly to view
How she came stealing to the wayward boy;
To note the fighting conflict of her hue,
How white and red each other did destroy:
But now her cheek was pale, and by and by
It flash'd forth fire, as lightning from the sky.

Now was she just before him as he sat,
And like a lowly lover down she kneels;
With one fair hand she heaveth up his hat,
Her other tender hand his fair cheek feels:
His tenderer cheek receives her soft hand's print,
As apt as new-fall'n snow takes any dint.

Oh, what a war of looks was then between them!
Her eyes, petitioners, to his eyes suing;
His eyes saw her eyes as they had not seen them;
Her eyes woo'd still, his eyes disdain'd the wooing:
And all this dumb play had his acts made plain
With tears, which, chorus-like, her eyes did rain⁹.

Full gently now she takes him by the hand,
A lily prison'd in a jail of snow,
Or ivory in an alabaster band;
So white a friend engirts so white a foe:
This beauteous combat, wilful and unwilling,
Show'd like two silver doves that sit a billing.

Once more the engine of her thoughts began:
Oh fairest mover on this mortal round,
Would thou wert as I am, and I a man,
My heart all whole as thine, thy heart my wound;
For one sweet look thy help I would assure thee,
Though nothing but my body's bane would cure thee.

⁹ With tears, which, chorus-like, her eyes did rain.] In this couplet we have an obvious allusion to the dumb shows, and accompanying choruses, of our older stage, and hence Malone would hastily infer, that "Venus and Adonis" was written after Shakespeare came to London: anterior to his sojourn in the metropolis he must have seen such pieces performed, even in his native town; or if not, it is easy to suppose that the couplet was inserted subsequently. Shakespeare did not print his poem in 1593 without some additions and alterations.

Give me my hand, saith he, why dost thou feel it?
Give me my heart, saith she, and thou shalt have it;
Oh! give it me, lest thy hard heart do steel it,
And being steel'd, soft sighs can never grave it:
Then, love's deep groans I never shall regard,
Because Adonis' heart hath made mine hard.

For shame! he cries, let go, and let me go;
My day's delight is past, my horse is gone,
And 'tis your fault I am bereft him so:
I pray you hence, and leave me here alone;
For all my mind, my thought, my busy care,
Is how to get my palfrey from the mare.

Thus she replies: thy palfrey, as he should,
Welcomes the warm approach of sweet desire:
Affection is a coal that must be cool'd;
Else, suffer'd, it will set the heart on fire.
The sea hath bounds, but deep desire hath none;
Therefore, no marvel though thy horse be gone.

How like a jade he stood, tied to the tree,
Servilely master'd with a leathern rein;
But when he saw his love, his youth's fair fee,
He held such petty bondage in disdain;
Throwing the base thong from his bending crest,
Enfranchising his mouth, his back, his breast.

Who sees his true-love in her naked bed,
Teaching the sheets a whiter hue than white,
But, when his glutton eye so full hath fed,
His other agents aim at like delight?
Who is so faint, that dare not be so bold
To touch the fire, the weather being cold?

Let me excuse thy courser, gentle boy,
And learn of him, I heartily beseech thee,
To take advantage on presented joy;
Though I were dumb, yet his proceedings teach thee:
Oh! learn to love: the lesson is but plain,
And once made perfect, never lost again.

I know not love, quoth he, nor will not know it,
Unless it be a boar, and then I chase it;

'Tis much to borrow, and I will not owe it;
 My love to love is love but to disgrace it;
 For I have heard it is a life in death,
 That laughs, and weeps, and all but with a breath.

Who wears a garment shapeless and unfinish'd?
 Who plucks the bud before one leaf put forth?
 If springing things be any jot diminish'd,
 They wither in their prime, prove nothing worth:
 The colt that's back'd and burden'd, being young,
 Loseth his pride, and never waxeth strong.

You hurt my hand with wringing; let us part,
 And leave this idle theme, this bootless chat:
 Remove your siege from my unyielding heart;
 To love's alarms¹ it will not ope the gate:
 Dismiss your vows, your feigned tears, your flattery,
 For where a heart is hard, they make no battery.

What! canst thou talk? (quoth she,) hast thou a tongue?
 Oh, would thou hadst not, or I had no hearing!
 Thy mermaid's voice hath done me double wrong!
 I had my load before, now press'd with bearing:
 Melodious discord, heavenly tune harsh-sounding,
 Ear's deep sweet music, and heart's deep sore wounding.

Had I no eyes, but ears, my ears would love
 That inward beauty and invisible;
 Or, were I deaf, thy outward parts would move
 Each part in me that were but sensible:
 Though neither eyes nor ears, to hear or see,
 Yet should I be in love by touching thee.

Say, that the sense of feeling were bereft me,
 And that I could not see, nor hear, nor touch,
 And nothing but the very smell were left me,
 Yet would my love to thee be still as much;
 For from the stillitory of thy face excelling
 Comes breath perfum'd, that breedeth love by smelling.

¹ To love's ALARMS] "Alarms," and not *alarm*, is the reading of every old edition anterior to that of 1600: but Malone and other modern editors have preferred a corruption to the author's original text, although he maintained (and upon this point we entirely agree with him) that "all the changes in the copy of 1600 were made without any authority."

But oh ! what banquet wert thou to the taste,
 Being nurse and feeder of the other four :
 Would they not wish the feast might ever last,
 And bid suspicion double lock the door,
 Lest jealousy, that sour unwelcome guest,
 Should by his stealing in disturb the feast ?

Once more the ruby-colour'd portal open'd,
 Which to his speech did honey-passage yield ;
 Like a red morn, that ever yet betoken'd
 Wreck to the sea-man, tempest to the field,
 Sorrow to shepherds, woe unto the birds,
 Gusts and foul flaws² to herdmen and to herds.

This ill presage advisedly she marketh :
 Even as the wind is hush'd before it raineth ;
 Or as the wolf doth grin before he barketh,
 Or as the berry breaks before it staineth ;
 Or like the deadly bullet of a gun,
 His meaning struck her ere his words begun.

And at his look she flatly falleth down,
 For looks kill love, and love by looks reviveth :
 A smile recures the wounding of a frown ;
 But blessed bankrupt that by love so thriveth !
 The silly boy, believing she is dead,
 Claps her pale cheek, till clapping makes it red ;

And all amaz'd brake off his late intent,
 For sharply he did think to reprehend her,
 Which cunning love did wittily prevent :
 Fair fall the wit that can so well defend her !
 For on the grass she lies, as she were slain,
 Till his breath breatheth life in her again.

He wrings her nose, he strikes her on the cheeks,
 He bends her fingers, holds her pulses hard,
 He chafes her lips ; a thousand ways he seeks
 To mend the hurt that his unkindness marr'd :
 He kisses her ; and she, by her good will,
 Will never rise, so he will kiss her still.

² GUSTS and foul FLAWS] A "gust" and a "flaw" seem to have been nearly synonymous. See Vol. iv. pp. 55. 708, and Vol. v. p. 426.

The night of sorrow now is turn'd to day :
 Her two blue windows faintly she up-heaveth,
 Like the fair sun, when in his fresh array
 He cheers the morn, and all the earth relieveth³ :
 And as the bright sun glorifies the sky,
 So is her face illumin'd with her eye ;

Whose beams upon his hairless face are fix'd,
 As if from thence they borrow'd all their shine.
 Were never four such lamps together mix'd,
 Had not his clouded with his brow's repine ;
 But her's, which through the crystal tears gave light,
 Shone like the moon in water seen by night.

Oh ! where am I ? quoth she, in earth or heaven,
 Or in the ocean drench'd, or in the fire ?
 What hour is this ? or morn, or weary even ?
 Do I delight to die, or life desire ?
 But now I liv'd, and life was death's annoy ;
 But now I died, and death was lively joy.

Oh ! thou didst kill me ; kill me once again :
 Thy eyes' shrewd tutor, that hard heart of thine,
 Hath taught them scornful tricks, and such disdain,
 That they have murder'd this poor heart of mine ;
 And these mine eyes, true leaders to their queen,
 But for thy piteous lips no more had seen.

Long may they kiss each other for this cure !
 Oh ! never let their crimson liveries wear,
 And as they last, their verdure still endure,
 To drive infection from the dangerous year !
 That the star-gazers, having writ on death,
 May say, the plague is banish'd by thy breath.

Pure lips, sweet seals in my soft lips imprinted,
 What bargains may I make, still to be sealing ?
 To sell myself I can be well contented,
 So thou wilt buy, and pay, and use good dealing ;
 Which purchase if thou make, for fear of slips
 Set thy seal-manual on my wax-red lips.

³ — and all the EARTH relieveth :] So the edition of 1593: "earth" was corrupted to *world* in the copy of 1594, and has so been handed down in modern editions. The Rev. Mr. Dyce has it *world*.

A thousand kisses buys my heart from me,
And pay them at thy leisure, one by one.
What is ten hundred touches unto thee?
Are they not quickly told, and quickly gone?
Say, for non-payment that the debt should double,
Is twenty hundred kisses such a trouble?

Fair queen, quoth he, if any love you owe me,
Measure my strangeness with my unripe years :
Before I know myself, seek not to know me ;
No fisher but the ungrown fry forbears :
The mellow plum doth fall, the green sticks fast,
Or being early pluck'd is sour to taste.

Look, the world's comforter, with weary gait,
His day's hot task hath ended in the west :
The owl, night's herald, shrieks 'tis very late ;
The sheep are gone to fold, birds to their nest,
And coal-black clouds, that shadow heaven's light,
Do summon us to part, and bid good night.

Now let me say good night ; and so say you :
If you will say so, you shall have a kiss.
Good night, quoth she ; and, ere he says adieu,
The honey-fee of parting tender'd is :
Her arms do lend his neck a sweet embrace ;
Incorporate then they seem, face grows to face.

Till breathless he disjoin'd, and backward drew
The heavenly moisture, that sweet coral mouth,
Whose precious taste her thirsty lips well knew,
Whereon they surfeit, yet complain on drought :
He, with her plenty press'd, she, faint with dearth,
Their lips together glued, fall to the earth.

Now quick desire hath caught the yielding prey,
And glutton-like she feeds, yet never filleth ;
Her lips are conquerors, his lips obey,
Paying what ransom the insulter willeth ;
Whose vulture thought doth pitch the price so high,
That she will draw his lips' rich treasure dry.

And having felt the sweetness of the spoil,
With blindfold fury she begins to forage ;

Her face doth reek and smoke, her blood doth boil,
 And carel ss lust stirs up a desperate courage;
 Planting oblivion, beating reason back,
 Forgetting shame's pure blush, and honour's wrack⁴.

Hot, faint, and weary, with her hard embracing,
 Like a wild bird being tam'd with too much handling,
 Or as the fleet-foot roe that's tir'd with chasing,
 Or like the froward infant still'd with dandling,
 He now obeys, and now no more resisteth,
 While she takes all she can, not all she listeth.

What wax so frozen but dissolves with tempering,
 And yields at last to every light impression?
 Things out of hope are compass'd oft with venturing,
 Chiefly in love, whose leave exceeds commission:
 Affection faints not like a pale-fac'd coward,
 But then woos best, when most his choice is froward.

When he did frown, oh! had she then gave over,
 Such nectar from his lips she had not suck'd.
 Foul words and frowns must not repel a lover;
 What though the rose have prickles, yet 'tis pluck'd:
 Were beauty under twenty locks kept fast,
 Yet love breaks through, and picks them all at last.

For pity now she can no more detain him;
 The poor fool prays her that he may depart:
 She is resolv'd no longer to restrain him,
 Bids him farewell, and look well to her heart,
 The which, by Cupid's bow she doth protest,
 He carries thence incaged in his breast.

Sweet boy, she says, this night I'll waste in sorrow,
 For my sick heart commands mine eyes to watch.
 Tell me, love's master, shall we meet to-morrow?
 Say, shall we? shall we? wilt thou make the match?
 He tells her, no; to-morrow he intends
 To hunt the boar with certain of his friends.

⁴ — and honour's WRACK.] Here, on account of the rhyme, it is necessary to preserve the obsolete spelling of *wreck*. The use of *wreck* is now so universal and invariable, that no poet would think of using "wrack," even as a rhyme.

The boar? (quoth she) whereat a sudden pale,
 Like lawn being spread upon the blushing rose,
 Usurps her cheek: she trembles at his tale,
 And on his neck her yoking arms she throws;
 She sinketh down, still hanging by his neck,
 He on her belly falls, she on her back.

Now is she in the very lists of love,
 Her champion mounted for the hot encounter:
 All is imaginary she doth prove,
 He will not manage her, although he mount her;
 That worse than Tantalus' is her annoy,
 To clip Elysium⁵, and to lack her joy.

Even as poor birds, deceiv'd with painted grapes,
 Do surfeit by the eye, and pine the maw,
 Even so she languisheth in her mishaps,
 As those poor birds that helpless berries saw.
 The warm effects which she in him finds missing,
 She seeks to kindle with continual kissing:

But all in vain; good queen, it will not be:
 She hath assay'd as much as may be prov'd;
 Her pleading hath deserv'd a greater fee;
 She's love, she loves, and yet she is not lov'd.
 Fie, fie! he says, you crush me; let me go:
 You have no reason to withhold me so.

Thou hadst been gone, quoth she, sweet boy, ere this,
 But that thou told'st me, thou wouldst hunt the boar.
 Oh! be advis'd; thou know'st not what it is
 With javelin's point a churlish swine to gore,
 Whose tushes, never-sheath'd, he whetteth still,
 Like to a mortal butcher, bent to kill.

On his bow-back he hath a battle set
 Of bristly pikes, that ever threat his foes⁶;

⁵ To CLIP Elysium,] *i. e.* To *embrace* Elysium. See Vol. iii. pp. 106. 194, and Vol. iv. pp. 71. 617, &c.

⁶ Of bristly pikes, that ever threat his foes;] Malone refers to the following passage in Golding's "Ovid's Metamorphoses," 1567, B. viii. :—

"His eyes did glister blood and fire; right dreadfull was to see
 His brawned back; right dreadfull was his haire, which grew as thick
 With pricking points, as one of them could well by other sticke,

His eyes like glow-worms shine when he doth fret ;
His snout digs sepulchres where'er he goes ;
Being mov'd, he strikes whate'er is in his way,
And whom he strikes his cruel tushes slay.

His brawny sides, with hairy bristles armed,
Are better proof than thy spear's point can enter ;
His short thick neck cannot be easily harmed ;
Being ireful on the lion he will venture :
The thorny brambles and embracing bushes,
As fearful of him, part ; through whom he rushes.

Alas ! he nought esteems that face of thine,
To which love's eyes pay tributary gazes ;
Nor thy soft hands, sweet lips, and crystal eyne,
Whose full perfection all the world amazes ;
But having thee at vantage, (wondrous dread !)
Would root these beauties, as he roots the mead.

Oh ! let him keep his loathsome cabin still ;
Beauty hath nought to do with such foul fiends :
Come not within his danger by thy will ;
They that thrive well take counsel of their friends.
When thou didst name the boar, not to dissemble,
I fear'd thy fortune, and my joints did tremble.

Didst thou not mark my face ? Was it not white ?
Saw'st thou not signs of fear lurk in mine eye ?
Grew I not faint ? and fell I not downright ?
Within my bosom, whereon thou dost lie,
My boding heart pants, beats, and takes no rest,
But like an earthquake shakes thee on my breast.

For where love reigns, disturbing jealousy
Doth call himself affection's sentinel ;
Gives false alarms, suggesteth mutiny,
And in a peaceful hour doth cry, " kill, kill ;"
Distempering gentle love in his desire,
As air and water do abate the fire.

And like a front of armed pikes, set close in battel ray
The sturdie bristles on his backe stood staring up alway."

This sour informer, this bate-breeding spy,
 This canker that eats up love's tender spring,
 This carry-tale, dissentious jealousy,
 That sometime true news, sometime false doth bring,
 Knocks at my heart, and whispers in mine ear,
 That if I love thee, I thy death should fear :

And more than so, presenteth to mine eye
 The picture of an angry chafing boar,
 Under whose sharp fangs on his back doth lie
 An image like thyself, all stain'd with gore ;
 Whose blood upon the fresh flowers being shed,
 Doth make them droop with grief, and hang the head.

What should I do, seeing thee so indeed,
 That tremble at th' imagination ?
 The thought of it doth make my faint heart bleed,
 And fear doth teach it divination :
 I prophesy thy death, my living sorrow,
 If thou encounter with the boar to-morrow.

But if thou needs wilt hunt, be rul'd by me ;
 Uncouple at the timorous flying hare,
 Or at the fox, which lives by subtlety,
 Or at the roe, which no encounter dare :
 Pursue these fearful creatures o'er the downs,
 And on thy well-breath'd horse keep with thy hounds.

And when thou hast on foot the purblind hare,
 Mark the poor wretch, to overshut his troubles⁷
 How he out-runs the wind, and with what care
 He cranks and crosses with a thousand doubles :
 The many musets⁸ through the which he goes,
 Are like a labyrinth to amaze his foes.

Sometime he runs among a flock of sheep,
 To make the cunning hounds mistake their smell ;

⁷ — to OVERSHUT his troubles,] This is the reading of all the old copies, but Steevens suggested that it was a misprint for *overshoot*. On the other hand, Malone takes "overshut" in the sense of *shut up* or *conclude*. This meaning of the word may seem a little overstrained, but nevertheless it is safer to adhere to the ancient authorities.

⁸ The many MUSETS] "Musets" seems employed as the diminutive of *muse*, —the aperture in a hedge made by the hare in its frequent passage through it: possibly from the Ital. *muso*, and *musetto*.

And sometime where earth-delving conies keep,
 To stop the loud pursuers in their yell;
 And sometime sorteth⁹ with a herd of deer.
 Danger deviseth shifts; wit waits on fear:

For there his smell, with others being mingled,
 The hot scent-snuffing hounds are driven to doubt,
 Ceasing their clamorous cry, till they have singled
 With much ado the cold fault cleanly out;
 Then do they spend their mouths: echo replies,
 As if another chase were in the skies.

By this, poor Wat¹, far off upon a hill,
 Stands on his hinder legs with listening ear,
 To hearken if his foes pursue him still:
 Anon their loud alarums he doth hear;
 And now his grief may be compared well
 To one sore sick, that hears the passing bell.

Then shalt thou see the dew-bedabbled wretch
 Turn, and return, indenting with the way;
 Each envious briar his weary legs doth scratch,
 Each shadow makes him stop, each murmur stay:
 For misery is trodden on by many,
 And being low, never reliev'd by any.

Lie quietly, and hear a little more;
 Nay, do not struggle, for thou shalt not rise:
 To make thee hate the hunting of the boar,
 Unlike myself thou hear'st me moralize,
 Applying this to that, and so to so;
 For love can comment upon every woe.

Where did I leave?—No matter where, quoth he;
 Leave me, and then the story aptly ends:
 The night is spent. Why, what of that? quoth she;
 I am, quoth he, expected of my friends;
 And now 'tis dark, and going I shall fall.
 In night, quoth she, desire sees best of all.

⁹ And sometime SORTETH] *i. e.* *Consorteth* or *accompanies*; from *sort*, which was often of old used for a company. See Vol. ii. p. 219; Vol. iii. p. 288; and Vol. iv. pp. 33. 65.

¹ By this, poor WAT,] "Wat" is still the name for a hare in many country districts: it may be often heard in Warwickshire.

But if thou fall, oh ! then imagine this,
 The earth, in love with thee, thy footing trips,
 And all is but to rob thee of a kiss.
 Rich preys make true-men thieves ; so do thy lips
 Make modest Dian cloudy and forlorn,
 Lest she should steal a kiss, and die forsworn.

Now, of this dark night I perceive the reason :
 Cynthia for shame obscures her silver shine,
 Till forging Nature be condemn'd of treason,
 For stealing moulds from heaven that were divine,
 Wherein she fram'd thee, in high heaven's despite,
 To shame the sun by day, and her by night.

And therefore hath she brib'd the Destinies,
 To cross the curious workmanship of nature ;
 To mingle beauty with infirmities,
 And pure perfection with impure defeature ;
 Making it subject to the tyranny
 Of mad mischances, and much misery ;

As burning fevers, agues pale and faint,
 Life-poisoning pestilence, and frenzies wood² ;
 The marrow-eating sickness, whose attaint
 Disorder breeds by heating of the blood :
 Surfeits, impostumes, grief, and damn'd despair,
 Swear nature's death for framing thee so fair.

And not the least of all these maladies
 But in one minute's fight brings beauty under :
 Both favour, savour, hue, and qualities,
 Whereat th' impartial gazer late did wonder,
 Are on the sudden wasted, thaw'd, and done,
 As mountain snow melts with the midday sun.

Therefore, despite of fruitless chastity,
 Love-lacking vestals, and self-loving nuns,
 That on the earth would breed a scarcity,
 And barren dearth of daughters and of sons,
 Be prodigal : the lamp that burns by night,
 Dries up his oil to lend the world his light.

² — and frenzies wood ;] “ Wood ” is *mad, wild*. See Vol. ii. p. 205, and Vol. iii. p. 717.

What is thy body but a swallowing grave,
 Seeming to bury that posterity³,
 Which by the rights of time thou needs must have,
 If thou destroy them not in dark obscurity?
 If so, the world will hold thee in disdain,
 Sith in thy pride so fair a hope is slain.

So in thyself thyself art made away,
 A mischief worse than civil home-bred strife;
 Or their's whose desperate hands themselves do slay,
 Or butcher sire that reaves his son of life.
 Foul cankering rust the hidden treasure frets,
 But gold that's put to use more gold begets⁴.

Nay then, quoth Adon, you will fall again
 Into your idle over-handled theme:
 The kiss I gave you is bestow'd in vain,
 And all in vain you strive against the stream;
 For by this black-fac'd night, desire's foul nurse,
 Your treatise makes me like you worse and worse.

If love have lent you twenty thousand tongues,
 And every tongue more moving than your own,
 Bewitching like the wanton mermaid's songs,
 Yet from mine ear the tempting tune is blown;
 For know, my heart stands armed in mine ear,
 And will not let a false sound enter there;

Lest the deceiving harmony should run
 Into the quiet closure of my breast,
 And then my little heart were quite undone,
 In his bedchamber to be barr'd of rest.
 No, lady, no; my heart longs not to groan,
 But soundly sleeps, while now it sleeps alone.

³ Seeming to bury that posterity,] Shakespeare either here, or more probably in his Sonnet 3, repeats himself,

“Or who is he so fond will be the tomb
 Of his self-love, to stop posterity?”

⁴ But gold that's put to use more gold begets.] So in Marlowe's “Hero and Leander,” Sest. I. (Edit. Dyce, iii. p. 15), as cited by Malone:

————— “Then, treasure is abus'd
 When misers keep it: being put to loan
 In time it will return us two for one.”

What have you urg'd that I cannot reprove?
 The path is smooth that leadeth on to danger⁵;
 I hate not love, but your device in love,
 That lends embracements unto every stranger.
 You do it for increase: oh strange excuse!
 When reason is the bawd to lust's abuse.

Call it not love, for love to heaven is fled,
 Since sweating lust on earth usurp'd his name;
 Under whose simple semblance he hath fed
 Upon fresh beauty, blotting it with blame;
 Which the hot tyrant stains, and soon bereaves,
 As caterpillars do the tender leaves.

Love comforteth like sunshine after rain,
 But lust's effect is tempest after sun;
 Love's gentle spring doth always fresh remain,
 Lust's winter comes ere summer half be done:
 Love surfeits not, lust like a glutton dies;
 Love is all truth, lust full of forged lies.

More I could tell, but more I dare not say;
 The text is old, the orator too green.
 Therefore, in sadness, now I will away;
 My face is full of shame, my heart of teen⁶:
 Mine ears, that to your wanton talk attended,
 Do burn themselves for having so offended.

With this he breaketh from the sweet embrace
 Of those fair arms which bound him to her breast,
 And homeward through the dark lawn runs apace;
 Leaves Love upon her back deeply distress'd.
 Look, how a bright star shooteth from the sky,
 So glides he in the night from Venus' eye;

Which after him she darts, as one on shore
 Gazing upon a late-embarked friend,

⁵ The path is smooth that leadeth ON TO danger;] This is the text in the 4tos, 1593, 1594, and 1596, but in the edition, 1600, "on to danger" is altered to "unto danger," and that the compiler of "England's Parnassus" used the latter, we have the evidence derived from the fact that the line there given runs,

"The path is smooth that leadeth unto daunger."

⁶ — my heart of TEEN:] "Teen" is *sorrow*. See previous instances of its use in Vol. iv. p. 308; Vol. v. p. 112.

Till the wild waves will have him seen no more,
Whose ridges with the meeting clouds contend :
So did the merciless and pitchy night
Fold in the object that did feed her sight.

Whereat amaz'd, as one that unaware
Hath dropp'd a precious jewel in the flood,
Or 'stonish'd as night wanderers often are,
Their light blown out in some mistrustful wood ;
Even so confounded in the dark she lay,
Having lost the fair discovery of her way.

And now she beats her heart, whereat it groans,
That all the neighbour-caves, as seeming troubled,
Make verbal repetition of her moans :
Passion on passion deeply is redoubled.
Ah me ! she cries, and twenty times, woe, woe !
And twenty echoes twenty times cry so.

She marking them, begins a wailing note,
And sings extemporally a woful ditty ;
How love makes young men thrall, and old men dote ;
How love is wise in folly, foolish witty :
Her heavy anthem still concludes in woe,
And still the choir of echoes answer so.

Her song was tedious, and outwore the night,
For lovers' hours are long, though seeming short :
If pleas'd themselves, others, they think, delight
In such like circumstance, with such like sport :
Their copious stories, oftentimes begun,
End without audience, and are never done.

For who hath she to spend the night withal,
But idle sounds resembling parasites ;
Like shrill-tongu'd tapsters answering every call,
Soothing the humour of fantastic wits ?
She says, 'tis so : they answer all, 'tis so ;
And would say after her, if she said no.

Lo ! here the gentle lark, weary of rest,
From his moist cabinet mounts up on high,
And wakes the morning, from whose silver breast
The sun ariseth in his majesty ;

Who doth the world so gloriously behold,
That cedar-tops and hills seem burnish'd gold.

Venus salutes him with this fair good-morrow.
Oh thou clear god, and patron of all light,
From whom each lamp and shining star doth borrow
The beauteous influence that makes him bright,
There lives a son that suck'd an earthly mother,
May lend thee light, as thou dost lend to other.

This said, she hasteth to a myrtle grove,
Musing the morning is so much *o'er-worn ;
And yet she hears no tidings of her love :
She hearkens, for his hounds, and for his horn :
Anon she hears them chaunt it lustily,
And all in haste she coasteth to the cry ⁷.

And as she runs, the bushes in the way
Some catch her by the neck, some kiss her face,
Some twin'd about her thigh to make her stay.
She wildly breaketh from their strict embrace,
Like a milch doe, whose swelling dugs do ache,
Hasting to feed her fawn hid in some brake.

By this she hears the hounds are at a bay,
Whereat she starts, like one that spies an adder
Wreath'd up in fatal folds, just in his way,
The fear whereof doth make him shake and shudder :
Even so the timorous yelping of the hounds
Appals her senses, and her spirit confounds ⁸.

For now she knows it is no gentle chase,
But the blunt boar, rough bear, or lion proud,
Because the cry remaineth in one place,
Where fearfully the dogs exclaim aloud ;
Finding their enemy to be so curst,
They all strain courtesy who shall cope him first.

⁷ — she COASTETH to the cry.] She *approaches*, as it were *sidelong*, and in a listening attitude, toward the cry. We have "coast," as a verb, probably from the Fr. *accoster*.

⁸ — and her SPIRIT confounds.] So spelt in all the old copies, and though a dissyllable, to be pronounced in the time of one syllable: modern editors have printed it *spright*. *Sprite* is a monosyllabic mode of spelling "spirit."

This dismal cry rings sadly in her ear,
Through which it enters to surprise her heart;
Who, overcome by doubt and bloodless fear,
With cold-pale weakness numbs each feeling part:
Like soldiers, when their captain once doth yield,
They basely fly, and dare not stay the field.

Thus stands she in a trembling extasy,
Till cheering up her senses all dismay'd⁹,
She tells them, 'tis a causeless fantasy,
And childish error that they are afraid;
Bids them leave quaking, bids them fear no more:
And with that word she spied the hunted boar;

Whose frothy mouth bepainted all with red,
Like milk and blood being mingled both together,
A second fear through all her sinews spread,
Which madly hurries her she knows not whither:
This way she runs, and now she will no further,
But back retires to rate the boar for murther.

A thousand spleens bear her a thousand ways;
She treads the path that she untreads again:
Her more than haste is mated with delays¹,
Like the proceedings of a drunken brain;
Full of respects², yet nought at all respecting,
In hand with all things, nought at all effecting.

⁹ — her senses ALL dismay'd,] So the edition of 1593, which Malone calls "our author's own edition," confirmed by that of 1594: nevertheless he, and other editors (the Rev. Mr. Dyce among the number), arbitrarily print "*sore* dismay'd" from the impression of 1596, under the pretext that *sore* has more force than "all:" the contrary seems to us the fact.

¹ — is MATED with delays,] *i. e.* Is *confounded* with delays. We have frequently had the word in this sense. See Vol. iv. p. 52; Vol. v. p. 451, &c.

² Full of RESPECTS,] The two earliest editions have "respects," no doubt the true reading; the later impressions, *respect*, which is adopted by all modern editors. Shakespeare constantly uses the word in the plural, as in "King Lear," Vol. v. p. 626:—

"Love is not love
When it is mingled with *respects*, that stand
Aloof from the entire point;"

and again, lower down in the same page,

"Since that *respects* of fortune are his love,
I shall not be his wife."

"Respects" there, as well as above in the text, means *considerations*, a sense it not unfrequently bears in old authors.

Here kennel'd in a brake she finds a hound,
 And asks the weary caitiff for his master ;
 And there another licking of his wound,
 'Gainst venom'd sores the only sovereign plaster ;
 And here she meets another sadly scowling,
 To whom she speaks, and he replies with howling.

When he hath ceas'd his ill-resounding noise,
 Another flap-mouth'd mourner, black and grim,
 Against the welkin vollies out his voice ;
 Another and another answer him,
 Clapping their proud tails to the ground below,
 Shaking their scratch'd ears, bleeding as they go.

Look, how the world's poor people are amazed
 At apparitions, signs, and prodigies,
 Whereon with fearful eyes they long have gazed,
 Infusing them with dreadful prophecies ;
 So she at these sad signs draws up her breath,
 And, sighing it again, exclaims on death.

Hard-favour'd tyrant, ugly, meagre, lean,
 Hateful divorce of love, (thus chides she death)
 Grim grinning ghost, earth's worm, what dost thou mean,
 To stifle beauty, and to steal his breath,
 Who when he liv'd, his breath and beauty set
 Gloss on the rose, smell to the violet ?

If he be dead,—oh no ! it cannot be,
 Seeing his beauty, thou shouldst strike at it.
 Oh yes ! it may ; thou hast no eyes to see,
 But hatefully at random dost thou hit.
 Thy mark is feeble age ; but thy false dart
 Mistakes that aim, and cleaves an infant's heart.

Hadst thou but bid beware, then he had spoke,
 And hearing him thy power had lost his power.
 The destinies will curse thee for this stroke ;
 They bid thee crop a weed, thou pluck'st a flower.
 Love's golden arrow at him should have fled,
 And not death's ebon dart, to strike him dead³.

³ And not death's ebon dart, to strike him dead.] An obvious allusion to the old apologue of Cupid and Death exchanging arrows ; and Boswell truly says that
 VOL. VI. L 1

Dost thou drink tears, that thou provok'st such weeping?
 What may a heavy groan advantage thee?
 Why hast thou cast into eternal sleeping
 Those eyes that taught all other eyes to see?
 Now Nature cares not for thy mortal vigour,
 Since her best work is ruin'd with thy rigour.

Here overcome, as one full of despair,
 She vail'd her eye-lids⁴, who, like sluices, stopped
 The crystal tide that from her two cheeks fair
 In the sweet channel of her bosom dropped;
 But through the flood-gates breaks the silver rain,
 And with his strong course opens them again.

Oh, how her eyes and tears did lend and borrow!
 Her eyes seen in the tears, tears in her eye;
 Both crystals, where they view'd each other's sorrow,
 Sorrow that friendly sighs sought still to dry;
 But like a stormy day, now wind, now rain,
 Sighs dry her cheeks, tears make them wet again.

Variable passions throng her constant woe,
 As striving who should best become her grief;
 All entertain'd, each passion labours so,
 That every present sorrow seemeth chief
 But none is best; then, join they all together,
 Like many clouds consulting for foul weather.

the fiction is probably of Italian origin, although he was not aware of the Sonnet by Annibale Nozzolini, quoted by Muratori, ii. 241. Fairfax volunteers an allusion to it in his translation of Tasso (B. ii. st. 34):—

“Death hath again exchang'd his shafts with Love,” &c.,
 for which there is no warrant in the original.

⁴ She VAIL'D her eye-lids,] So in Marlowe's “Hero and Leander,” Sest. I.:
 ——— “Vailing her eye-lids close.”

The Rev. Mr. Dyce must have entirely forgotten this expression in “Venus and Adonis” when he printed his note upon the similar poetical phrase in Marlowe. It does not mean “*veiling* her eye-lids close,” as if she covered them with a *veil*, but *lowering* her eye-lids entirely down, or shutting them “close.” When, too, he prints “Vail'd to the ground,” in the preceding part of the same line, he could not have remembered how often old compositors absurdly repeated a word, because they saw it in another part of the same line. (Dyce's Marlowe, iii. p. 11.) We must inevitably read with modern editors,

“*Kneel'd* to the ground, *vailing* her eye-lids close.”

There is perhaps no verb, now out of use, that was more frequently employed by Shakespeare, Marlowe, and other writers of their day, than “to vail.” For a few instances in the former poet, see Vol. ii. pp. 268. 525; Vol. iv. p. 591, &c.

By this far off she hears some huntsman hollow ;
 A nurse's song ne'er pleas'd her babe so well :
 The dire imagination she did follow
 This sound of hope doth labour to expel ;
 For now reviving joy bids her rejoice,
 And flatters her it is Adonis' voice.

Whereat her tears began to turn their tide,
 Being prison'd in her eye, like pearls in glass ;
 Yet sometimes falls an orient drop beside,
 Which her cheek melts, as scorning it should pass
 To wash the foul face of the sluttish ground,
 Who is but drunken, when she seemeth drown'd.

Oh hard-believing love, how strange it seems
 Not to believe, and yet too credulous !
 Thy weal and woe are both of them extremes ;
 Despair and hope make thee ridiculous :
 The one doth flatter thee in thoughts unlikely,
 In likely thoughts the other kills thee quickly.

Now she unweaves the web that she hath wrought ;
 Adonis lives, and Death is not to blame :
 It was not she that call'd him all to nought ;
 Now she adds honours to his hateful name ;
 She clepes him king of graves⁵, and grave for kings,
 Imperious supreme of all mortal things.

No, no, quoth she, sweet Death, I did but jest ;
 Yet pardon me, I felt a kind of fear,
 When as I met the boar, that bloody beast,
 Which knows no pity, but is still severe ;
 Then, gentle shadow, (truth I must confess)
 I rail'd on thee, fearing my love's decease.

'Tis not my fault : the boar provok'd my tongue ;
 Be wreak'd on him, invisible commander ;
 'Tis he, foul creature, that hath done thee wrong ;
 I did but act, he's author of thy slander.
 Grief hath two tongues, and never woman yet
 Could rule them both, without ten women's wit.

⁵ She CLEPES him king of graves,] She *calls*, or *names* him king of graves :
 see Vol. v. p. 419.

Thus hoping that Adonis is alive,
 Her rash suspect she doth extenuate;
 And that his beauty may the better thrive,
 With death she humbly doth insinuate:
 Tells him of trophies, statues, tombs, and stories,
 His victories, his triumphs, and his glories.

Oh Jove! quoth she, how much a fool was I,
 To be of such a weak and silly mind,
 To wail his death, who lives, and must not die,
 Till mutual overthrow of mortal kind;
 For he being dead, with him is beauty slain,
 And, beauty dead, black chaos comes again.

Fie, fie, fond love! thou art so full of fear,
 As one with treasure laden hemm'd with thieves:
 Trifles, unwitnessed with eye or ear,
 Thy coward heart with false bethinking grieves.
 Even at this word she hears a merry horn,
 Whereat she leaps that was but late forlorn.

As falcons to the lure⁶, away she flies:
 The grass stoops not, she treads on it so light;
 And in her haste unfortunately spies
 The foul boar's conquest on her fair delight:
 Which seen, her eyes, as murder'd with the view,
 Like stars asham'd of day, themselves withdrew.

Or, as the snail, whose tender horns being hit,
 Shrinks backward in his shelly cave with pain,
 And there all smother'd up in shade doth sit,
 Long after fearing to creep forth again:
 So, at his bloody view, her eyes are fled
 Into the deep-dark cabins of her head:

Where they resign their office and their light
 To the disposing of her troubled brain;

⁶ AS FALCONS to the lure,] So the editions of 1593, 1594, and 1596; the impression of 1600 first introduced *falcon*, and that word has been adopted by modern editors, as if it had been the most ancient and authentic reading. In the last line but one of this stanza, we prefer "as" to *are* of the copy of 1593, because it seems required, and because we find the change made in the edition of the following year, which is supported by those of 1596 and 1600: the Edinburgh impression of 1627 has *are*.

Who bids them still consort with ugly night,
And never wound the heart with looks again ;

Who, like a king perplexed in his throne,
By their suggestion gives a deadly groan,

Whereat each tributary subject quakes ;
As when the wind, imprison'd in the ground,
Struggling for passage, earth's foundation shakes,
Which with cold terror doth men's minds confound.

This mutiny each part doth so surprise,
That from their dark beds once more leap her eyes ;

And, being open'd, threw unwilling light⁷
Upon the wide wound that the boar had trench'd
In his soft flank ; whose wonted lily white
With purple tears, that his wound wept, was drench'd⁸ :
No flower was nigh, no grass, herb, leaf, or weed,
But stole his blood, and seem'd with him to bleed.

This solemn sympathy poor Venus noteth ;
Over one shoulder doth she hang her head,
Dumbly she passions, frantically she doteth ;
She thinks he could not die, he is not dead :
Her voice is stopp'd, her joints forget to bow,
Her eyes are mad that they have wept till now.

Upon his hurt she looks so stedfastly,
That her sight dazzling makes the wound seem three ;
And then she reprehends her mangling eye,
That makes more gashes where no breach should be :
His face seems twain, each several limb is doubled ;
For oft the eye mistakes, the brain being troubled.

My tongue cannot express my grief for one,
And yet, quoth she, behold two Adons dead !
My sighs are blown away, my salt tears gone,
Mine eyes are turn'd to fire, my heart to lead :

⁷ — threw unwilling LIGHT] "Light" is the word in the two earliest editions of 1593 and 1594 : in that of 1596, *night* (not *right*, as ^{Malone} states) was substituted, and it became *sight* in the impression of 1600, and in the Edinburgh edition, 1627.

⁸ — WAS drench'd :] Here we necessarily follow the copy of 1600, for all the earlier impressions read "*had* drench'd."

Heavy heart's lead, melt at mine eyes' red fire !
So shall I die by drops of hot desire.

Alas, poor world, what treasure hast thou lost !
What face remains alive that's worth the viewing ?
Whose tongue is music now ? what canst thou boast
Of things long since, or any thing ensuing ?
The flowers are sweet, their colours fresh and trim ;
But true sweet beauty liv'd and died with him.

Bonnet nor veil henceforth no creature wear ;
Nor sun nor wind will ever strive to kiss you :
Having no fair to lose, you need not fear ;
The sun doth scorn you, and the wind doth hiss you :
But when Adonis liv'd, sun and sharp air
Lurk'd, like two thieves, to rob him of his fair⁹ :

And therefore would he put his bonnet on,
Under whose brim the gaudy sun would peep,
The wind would blow it off, and being gone,
Play with his locks : then, would Adonis weep,
And straight in pity of his tender years,
They both would strive who first should dry his tears.

To see his face, the lion walk'd along
Behind some hedge, because he would not fear him¹ ;
To recreate himself when he hath sung,
The tiger would be tame, and gently hear him ;
If he had spoke, the wolf would leave his prey,
And never fright the silly lamb that day.

When he beheld his shadow in the brook,
The fishes spread on it their golden gills :
When he was by, the birds such pleasure took,
That some would sing, some other in their bills
Would bring him mulberries, and ripe red cherries ;
He fed them with his sight, they him with berries.

⁹ — to rob him of his FAIR :] *i. e.* Of his *beauty* : "fair," as three lines above, was often used for *fairness* : see Vol. ii. pp. 124. 192. 390, &c.

¹ — because he would not FEAR him :] *i. e.* Alarm or frighten him : this use of the verb "to fear" was common. See Vol. iii. p. 504 ; Vol. iv. p. 174, &c.

But this foul, grim, and urchin-snouted boar²,
 Whose downward eye still looketh for a grave,
 Ne'er saw the beauteous livery that he wore;
 Witness the entertainment that he gave:
 If he did see his face, why then, I know,
 He thought to kiss him, and hath kill'd him so.

'Tis true, 'tis true: thus was Adonis slain.
 He ran upon the boar with his sharp spear,
 Who did not³ whet his teeth at him again,
 But by a kiss thought to persuade him there;
 And nuzzling in his flank, the loving swine
 Sheath'd, unaware, the tusk in his soft groin.

Had I been tooth'd like him, I must confess,
 With kissing him I should have kill'd him first:
 But he is dead, and never did he bless
 My youth with his, the more am I accurst.
 With this she falleth in the place she stood,
 And stains her face with his congealed blood.

She looks upon his lips, and they are pale;
 She takes him by the hand, and that is cold;
 She whispers in his ears a heavy tale,
 As if they heard the woful words she told:
 She lifts the coffer-lids that close his eyes,
 Where lo! two lamps, burnt out, in darkness lies:

Two glasses, where herself herself beheld
 A thousand times, and now no more reflect;
 Their virtue lost, wherein they late excell'd,
 And every beauty robb'd of his effect:
 Wonder of time, quoth she, this is my spite,
 That, thou being dead⁴, the day should yet be light.

² — URCHIN-snouted boar,] An "urchin" is, properly, a *hedge-hog*, and it is so employed in Vol. v. p. 32; but in "The Tempest," A. i. sc. 2, it rather means an evil spirit, or fairy.

³ Who DID not] Thus the 4to, 1593. The editions of 1594 and 1596 read "Who *would* not," which was followed in all the subsequent copies.

⁴ That, THOU being dead,] So the editions of 1593, 1594, &c., until that of 1600, which has *you*. Malone followed the latter, and modern editors follow Malone. The error is trifling, but it is as well to be right.

Since thou art dead, lo ! here I prophesy,
Sorrow on love hereafter shall attend :
It shall be waited on with jealousy,
Find sweet beginning, but unsavoury end ;
 Ne'er settled equally, but high or low,
 That all love's pleasure shall not match his woe.

It shall be fickle, false, and full of fraud ;
Bud and be blasted in a breathing-while ;
The bottom poison, and the top o'er-straw'd
With sweets, that shall the truest sight beguile :
 The strongest body shall it make most weak,
 Strike the wise dumb, and teach the fool to speak.

It shall be sparing, and too full of riot,
Teaching decrepit age to tread the measures ;
The staring ruffian shall it keep in quiet,
Pluck down the rich, enrich the poor with treasures :
 It shall be raging mad, and silly mild,
 Make the young old, the old become a child.

It shall suspect, where is no cause of fear ;
It shall not fear, where it should most mistrust ;
It shall be merciful, and too severe,
And most deceiving, when it seems most just ;
 Perverse it shall be, where it shows most toward ;
 Put fear to valour, courage to the coward.

It shall be cause of war, and dire events,
And set dissension 'twixt the son and sire ;
Subject and servile to all discontents,
As dry combustious matter is to fire :
 Sith in his prime death doth my love destroy,
 They that love best their loves shall not enjoy.

By this the boy, that by her side lay kill'd,
Was melted like a vapour from her sight,
And in his blood, that on the ground lay spill'd,
A purple flower sprung up, chequer'd with white ;
 Resembling well his pale cheeks, and the blood
 Which in round drops upon their whiteness stood.

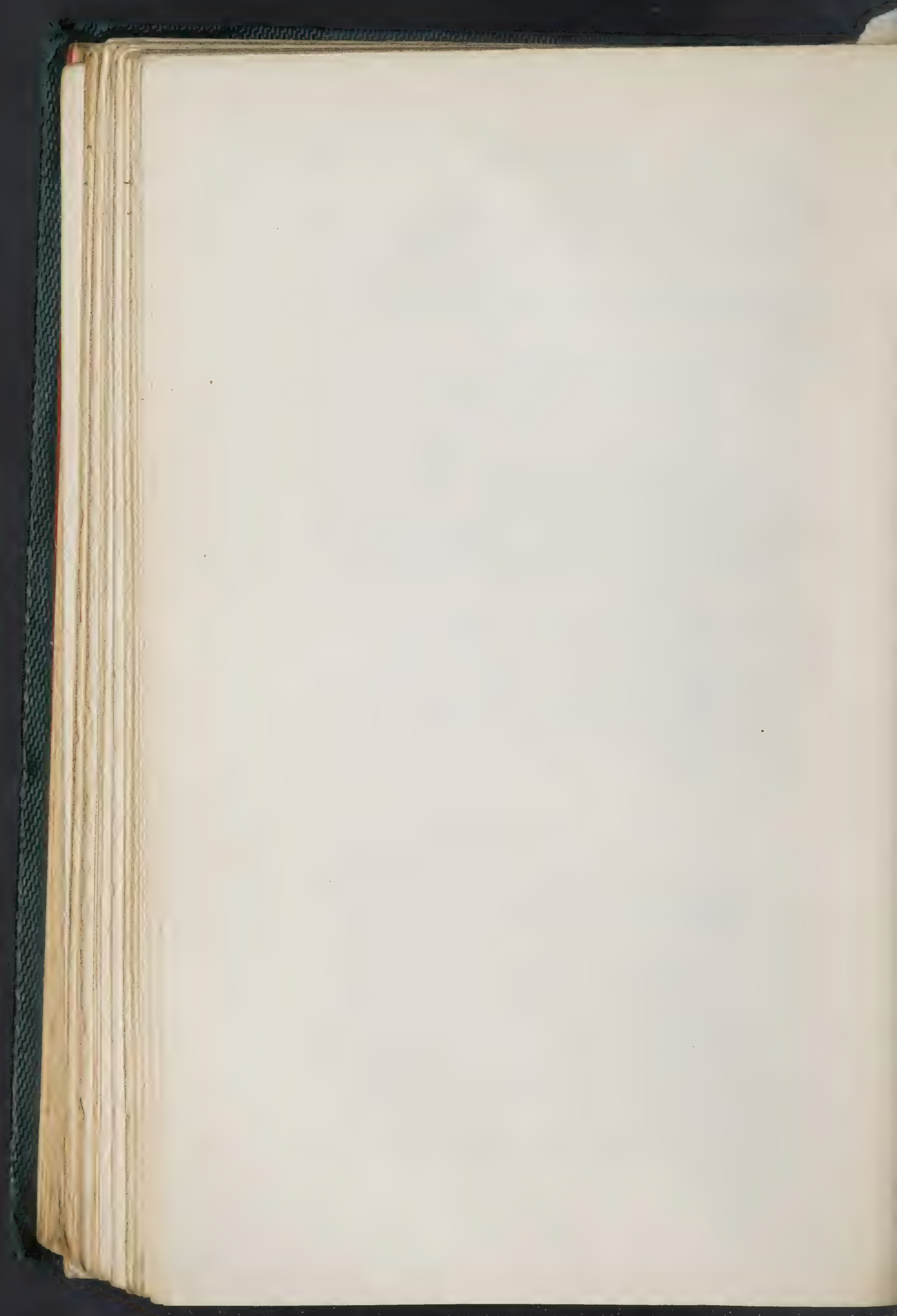
She bows her head the new-sprung flower to smell,
Comparing it to her Adonis' breath ;

And says, within her bosom it shall dwell,
Since he himself is reft from her by death :
 She crops the stalk, and in the breach appears
 Green dropping sap, which she compares to tears.

Poor flower, quoth she, this was thy father's guise,
Sweet issue of a more sweet-smelling sire,
For every little grief to wet his eyes :
To grow unto himself was his desire,
 And so 'tis thine ; but know, it is as good
 To wither in my breast, as in his blood.

Here was thy father's bed, here in my breast ;
Thou art the next of blood, and 'tis thy right :
Lo ! in this hollow cradle take thy rest,
My throbbing heart shall rock thee day and night :
 There shall not be one minute in an hour,
 Wherein I will not kiss my sweet love's flower.

Thus weary of the world, away she hies,
And yokes her silver doves ; by whose swift aid
Their mistress mounted through the empty skies
In her light chariot quickly is convey'd ;
 Holding their course to Paphos, where their queen
 Means to immure herself and not be seen.



LUCRECE.

"Lvcrece. London. Printed by Richard Field, for Iohn Harrison, and are to be sold at the signe of the white Greyhound in Paules Churh-yard. 1594." 4to. 47 leaves.

"Lvcrece At London, Printed by P. S. for Iohn Harrison. 1598." 8vo. 36 leaves.

"Lvcrece London. Printed by I. H. for Iohn Harrison. 1600." 8vo. 36 leaves.

"Lvcrece. At London, Printed be N. O. for Iohn Harison. 1607." 8vo. 32 leaves.

INTRODUCTION.

"*LUCRECE*," as it is merely called in the earlier impressions, came out in the year following "*Venus and Adonis*," and it was printed for John Harrison, the publisher of the edition of "*Venus and Adonis*," in 1596. It had been previously entered, under a more explanatory title, in the Stationers' Registers:

"9 May 1594.

"Mr. Harrison, sen.] A booke intituled the Ravysishment of Lucrece."

Like "*Venus and Adonis*," it was dedicated to the Earl of Southampton, but in a more confident and assured spirit.

This second production was, probably, not quite so popular as the first, and it was not again printed until 1598, for the same bookseller, who put forth a third edition of it in 1600: the fourth edition was issued in 1607: these are not so marked, and Malone tells us that he had heard of impressions in 1596 and 1602, but they have not since come to light; and our belief is, that "*Lucrece*" was only printed four times between 1594 and 1607. An edition in 1616 purports to have been "newly revised and corrected;" but, as Malone truly states, "it is the most inaccurate and corrupt of the ancient copies;" and he adds that "most of the alterations seem to have been made, because the reviser did not understand the poet's meaning." That Shakespeare had nothing to do with the revision and correction of this edition requires no proof; and so little was it esteemed, that it was not followed in its changes in the edition of 1624, which also professes to have been "newly revised." This last is accompanied by marginal notes, prosaically explanatory of incidents poetically narrated.

The earliest mention of "*Lucrece*" occurs in the year in which it made its first appearance. Michael Drayton published his "*Mattilda*," (a poem in seven-line stanzas, like "*Lucrece*") in 1594, and there we meet with the following passage:—

"Lucrece, of whom proud Rome hath boasted long,
Lately reviv'd to live another age,
And here arriv'd to tell of Tarquin's wrong,
Her chaste denial, and the tyrant's rage,
Acting her passions on our stately stage:
She is remember'd, all forgetting me,
Yet I as fair and chaste as e'er was she."

A difficulty here may arise out of the fifth line, as if Drayton were referring to a play upon the story of Lucrece, and it is very possible that one was then in existence. Thomas Heywood's tragedy, "The Rape of Lucrece," did not appear in print until 1608, and he could hardly have been old enough to have been the author of such a drama in 1594: he may, nevertheless, have availed himself of an elder play, and, according to the practice of the time, he may have felt warranted in publishing it as his own. It is likely, however, that Drayton's expressions are not to be taken literally, and that his meaning merely was, that the story of Lucrece had lately been revived, and brought upon the "stately stage" of the world: if this opinion be correct, the stanza we have above quoted contains a clear allusion to Shakespeare's "Lucrece;" but we are in no condition to decide the question, why Drayton entirely omitted it in the after impressions of his "Matilda"¹.

Such was not the case with another mention of Shakespeare, by name, in connexion with the story of Lucretia, contained in commendatory verses to a poem, of considerable celebrity in its day, called "Willobie, his Avis, or the true Picture of a modest Maide, and of a chaste and constant Wife," first printed in 1594, and subsequently in 1596, 1605, and 1609². The lines are these:—

"Though Collatine have dearly bought
To high renowne a lasting life,
And found, what most in vaine have sought,
To have a faire and constant wife;
Yet Tarquine pluckt his glistering grape,
And Shakespeare paintes poore Lucrece rape."

The edition of "Lucrece" we have taken as our text is the first, which, like "Venus and Adonis," was printed by Richard Field, though not on his own account. It may be stated on the whole to be an extremely creditable specimen of his typography: as the sheets were going through the press, some material errors were, however, observed in them, and they are therefore in several places corrected. This fact has hitherto escaped remark, but the variations are explained in our notes.

Modern editors have performed their task without that attention to the ancient and authentic text which was due to the poet. Instances of unpardonable negligence, in this respect, are pointed out in the course of the poem, and it is therefore not necessary to dwell upon them here.

¹ This point is considered in "The Taming of the Shrew," Vol. ii. p. 488. See also "Notes and Emendations," 2nd edit. 1853, p. 148.

² It may be doubted whether there was not an edition of the "Avisa" of Willobie (or Willoughby, as the name is sometimes spelt) between 1596 and 1605, because the impression in the latter year is called "the fourth."

TO THE RIGHT HONOURABLE

HENRY WRIOTHESLY,

EARL OF SOUTHAMPTON, AND BARON OF TICHFIELD.

THE love I dedicate to your lordship is without end ; whereof this pamphlet, without beginning, is but a superfluous moiety ¹. The warrant I have of your honourable disposition, not the worth of my untutored lines, makes it assured of acceptance. What I have done is your's ; what I have to do is your's ; being part in all I have, devoted your's. Were my worth greater, my duty would show greater ² ; mean time, as it is, it is bound to your lordship, to whom I wish long life, still lengthened with all happiness.

Your lordship's in all duty,

WILLIAM SHAKESPEARE.

¹ — a superfluous MOIETY.] As in "The Winter's Tale," Vol. iii. p. 41, and in "Henry IV., Part I.," Vol. iii. p. 372, "moiety" only means *part, share, or portion*.

² — my duty WOULD show greater ;] Some of the later impressions, the editions of 1607 and 1624 for instance, read *should* for "would." In Malone's Shakespeare, by Boswell, inaccuracies begin even prior to the commencement of the poem, for the word "all," before "happiness," is omitted. So likewise with the Rev. Mr. Dyce's edition of "The Poems of Shakespeare," 12mo, 1832 : how far he is to be considered responsible for the text does not appear, but he has annotated it throughout.

THE ARGUMENT.

Lucius Tarquinius (for his excessive pride surnamed Superbus) after he had caused his own father-in-law, Servius Tullius, to be cruelly murdered, and, contrary to the Roman laws and customs, not requiring or staying for the people's suffrages, had possessed himself of the kingdom, went, accompanied with his sons and other noblemen of Rome, to besiege Ardea: during which siege, the principal men of the army meeting one evening at the tent of Sextus Tarquinius, the king's son, in their discourses after supper every one commended the virtues of his own wife; among whom, Collatinus extolled the incomparable chastity of his wife Lucretia. In that pleasant humour they all posted to Rome; and intending, by their secret and sudden arrival, to make trial of that which every one had before avouched, only Collatinus finds his wife (though it were late in the night) spinning amongst her maids: the other ladies were all found dancing and revelling, or in several disports; whereupon the noblemen yielded Collatinus the victory, and his wife the fame. At that time Sextus Tarquinius, being inflamed with Lucrece's beauty, yet smothering his passions for the present, departed with the rest back to the camp; from whence he shortly after privily withdrew himself, and was (according to his estate) royally entertained and lodged by Lucrece at Collatium. The same night he treacherously stealeth into her chamber, violently ravisheth her, and early in the morning speedeth away. Lucrece, in this lamentable plight, hastily dispatcheth messengers, one to Rome for her father, another to the camp for Collatine. They came, the one accompanied by Junius Brutus, the other with Publius Valerius; and finding Lucrece attired in mourning habit, demanded the cause of her sorrow. She, first taking an oath of them for her revenge, revealed the actor, and whole manner of his dealing, and withal suddenly stabbed herself: which done, with one consent they all vowed to root out the whole hated family of the Tarquins; and bearing the dead body to Rome, Brutus acquainted the people with the doer, and manner of the vile deed, with a bitter invective against the tyranny of the king; wherewith the people were so moved, that, with one consent and a general acclamation, the Tarquins were all exiled, and the state government changed from kings to consuls.

L U C R E C E.

From the besieged Ardea, all in post,
Borne by the trustless wings of false desire,
Lust-breathed Tarquin leaves the Roman host,
And to Collatium bears the lightless fire
Which, in pale embers hid, lurks to aspire,
And girdle with embracing flames the waist
Of Collatine's fair love, Lucrece the chaste.

Haply that name of chaste unhappily set
This bateless edge on his keen appetite ;
When Collatine, unwisely, did not let
To praise the clear unmatched red and white,
Which triumph'd in that sky of his delight ;
Where mortal stars, as bright as heaven's beauties,
With pure aspects did him peculiar duties.

For he the night before, in Tarquin's tent,
Unlock'd the treasure of his happy state ;
What priceless wealth the heavens had him lent
In the possession of his beauteous mate ;
Reckoning his fortune at such high proud rate,
That kings might be espoused to more fame,
But king nor peer to such a peerless dame.

Oh happiness ! enjoy'd but of a few ;
And, if possess'd, as soon decay'd and done,
As is the morning's silver-melting dew
Against the golden splendor of the sun ;
An expir'd date, cancell'd ere well begun :
Honour and beauty, in the owner's arms,
Are weakly fortress'd from a world of harms.

Beauty itself doth of itself persuade
 The eyes of men without an orator ;
 What needeth, then, apologies be made¹
 To set forth that which is so singular ?
 Or why is Collatine the publisher
 Of that rich jewel he should keep unknown
 From thievish ears, because it is his own ?

Perchance his boast of Lucrece' sovereignty
 Suggested this proud issue of a king²,
 For by our ears our hearts oft tainted be :
 Perchance that envy of so rich a thing,
 Braving compare, disdainfully did sting
 His high-pitch'd thoughts, that meaner men should vaunt
 That golden hap which their superiors want.

But some untimely thought did instigate
 His all too timeless speed, if none of those :
 His honour, his affairs, his friends, his state,
 Neglected all, with swift intent he goes
 To quench the coal which in his liver glows.
 Oh rash, false heat ! wrapt in repentant cold,
 Thy hasty spring still blasts, and ne'er grows old.

When at Collatium this false lord arrived,
 Well was he welcom'd by the Roman dame,
 Within whose face beauty and virtue strived
 Which of them both should underprop her fame :
 When virtue bragg'd, beauty would blush for shame ;
 When beauty boasted blushes, in despite
 Virtue would stain that o'er with silver white³.

¹ What needeth, then, APOLOGIES be made] The editions of 1594, as remarked in the Introduction, sometimes vary from each other. The copies of the Duke of Devonshire and of the late Mr. Caldecot read "apologies" in this line; that of Malone, *apologie*, the *s* having perhaps accidentally dropped out in the press as the poem was worked off.

² SUGGESTED this proud issue of a king,] "Suggested" is *tempted*, or *instigated*, the word used in the first line of the next stanza. See also Vol. ii. p. 611 ; Vol. iii. p. 222 ; Vol. iv. p. 369.

³ Virtue would stain that o'ER with silver white.] "O'er" is spelt *ore*, as was not unusual, in the 4to, 1594, but the later editions supplied an apostrophe, *o're*, as if to show that an abbreviation of *over* was intended. Malone conjectured that the heraldic French word *or*, gold, ought to be substituted, because, as he supposed, the poet meant to make an opposition between *or* and "silver white," and certainly the words "gold," "silver," "shield," and "heraldry," just afterwards, somewhat favour the notion.

But beauty, in that white intituled,
From Venus' doves doth challenge that fair field ;
Then, virtue claims from beauty beauty's red,
Which virtue gave the golden age to gild
Their silver cheeks, and call'd it then their shield ;
Teaching them thus to use it in the fight,
When shame assail'd, the red should fence the white.

This heraldry in Lucrece' face was seen,
Argued by beauty's red, and virtue's white :
Of either's colour was the other queen,
Proving from world's minority their right,
Yet their ambition makes them still to fight,
The sovereignty of either being so great,
That oft they interchange each other's seat.

This silent war of lilies and of roses,
Which Tarquin view'd in her fair face's field,
In their pure ranks his traitor eye encloses ;
Where, lest between them both it should be kill'd,
The coward captive vanquished doth yield
To those two armies, that would let him go,
Rather than triumph in so false a foe.

Now thinks he, that her husband's shallow tongue,
The niggard prodigal that prais'd her so,
In that high task hath done her beauty wrong,
Which far exceeds his barren skill to show :
Therefore, that praise which Collatine doth owe,
Enchanted Tarquin answers with surmise,
In silent wonder of still gazing eyes.

This earthly saint, adored by this devil,
Little suspecteth the false worshipper,
For unstain'd thoughts do seldom dream on evil ;
Birds never lim'd no secret bushes fear :
So guiltless she securely gives good cheer,
And reverend welcome to her princely guest,
Whose inward ill no outward harm express'd :

For that he colour'd with his high estate,
Hiding base sin in plaits of majesty ;

That nothing in him seem'd inordinate,
 Save sometime too much wonder of his eye,
 Which, having all, all could not satisfy;
 But, poorly rich, so wanteth in his store,
 That, cloy'd with much, he pineth still for more.

But she, that never cop'd with stranger eyes,
 Could pick no meaning from their parling looks,
 Nor read the subtle shining secrecies
 Writ in the glassy margents of such books:
 She touch'd no unknown baits, nor fear'd no hooks;
 Nor could she moralize his wanton sight,
 More than his eyes were open'd to the light.

He stories to her ears her husband's fame,
 Won in the fields of fruitful Italy;
 And decks with praises Collatine's high name,
 Made glorious by his manly chivalry,
 With bruised arms and wreaths of victory:
 Her joy with heav'd-up hand she doth express,
 And wordless so greets heaven for his success.

Far from the purpose of his coming thither,
 He makes excuses for his being there:
 No cloudy show of stormy blustering weather
 Doth yet in his fair welkin once appear;
 Till sable night, mother of dread and fear,
 Upon the world dim darkness doth display,
 And in her vaulty prison stows the day.

For then is Tarquin brought unto his bed,
 Intending weariness with heavy sprite;
 For after supper long he questioned
 With modest Lucrece, and wore out the night:
 Now leaden slumber with life's strength doth fight,
 And every one to rest themselves betake,
 Save thieves, and cares, and troubled minds, that wake⁴.

⁴ And every one to rest THEMSELVES BETAKE,
 Save thieves, and cares, and troubled minds, that WAKE.] Here again
 Malone's copy of "Lucrece," 1594, at Oxford, differs from those of the Duke of
 Devonshire and the late Mr. Caldecot: it reads, without regard to grammar,

"And every one to rest *himself* betakes,

Save thieves, and cares, and troubled minds that *wakes*."

The correction (which, however, still leaves an error in the first line of the

As one of which doth Tarquin lie revolving
 The sundry dangers of his will's obtaining;
 Yet ever to obtain his will resolving,
 Though weak-built hopes persuade him to abstaining:
 Despair to gain doth traffick oft for gaining;
 And when great treasure is the meed proposed,
 Though death be adjunct, there's no death supposed.

Those that much covet are with gain so fond,
 That what they have not, that which they possess,
 They scatter and unloose it from their bond,
 And so, by hoping more, they have but less;
 Or, gaining more, the profit of excess
 Is but to surfeit, and such griefs sustain,
 That they prove bankrupt in this poor rich gain.

The aim of all is but to nurse the life
 With honour, wealth, and ease, in waning age;
 And in this aim there is such thwarting strife,
 That one for all, or all for one we gage;
 As life for honour in fell battles' rage,
 Honour for wealth; and oft that wealth doth cost
 The death of all, and all together lost.

So that in venturing ill, we leave to be
 The things we are for that which we expect;
 And this ambitious foul infirmity,
 In having much, torments us with defect
 Of that we have: so then we do neglect
 The thing we have; and, all for want of wit,
 Make something nothing by augmenting it.

Such hazard now must doting Tarquin make,
 Pawning his honour to obtain his lust,
 And for himself himself he must forsake:
 Then, where is truth, if there be no self-trust?
 When shall he think to find a stranger just,
 When he himself himself confounds, betrays
 To slanderous tongues, and wretched hateful days?

couplet) must have been made as the poem went through the press. Richard Barnfield imitated this passage in his "Legend of Cassandra," 1595:—

"Now silent night drew on, when all things sleepe,
 Save thieves and cares."

Now stole upon the time the dead of night,
When heavy sleep had clos'd up mortal eyes ;
No comfortable star did lend his light,
No noise but owls' and wolves' death-boding cries :
Now serves the season that they may surprise
The silly lambs. Pure thoughts are dead and still,
While lust and murder wake, to stain and kill.

And now this lustful lord leap'd from his bed,
Throwing his mantle rudely o'er his arm,
Is madly toss'd between desire and dread ;
Th' one sweetly flatters, th' other feareth harm ;
But honest fear, bewitch'd with lust's foul charm,
Doth too too oft betake him to retire,
Beaten away by brain-sick rude desire.

His falchion on a flint he softly smiteth,
That from the cold stone sparks of fire do fly,
Whereat a waxen torch forthwith he lighteth,
Which must be lode-star to his lustful eye ;
And to the flame thus speaks advisedly :
As from this cold flint I enforc'd this fire,
So Lucrece must I force to my desire.

Here, pale with fear, he doth premeditate
The dangers of his loathsome enterprise,
And in his inward mind he doth debate
What following sorrow may on this arise :
Then, looking scornfully, he doth despise
His naked armour of still slaughtered lust,
And justly thus controls his thoughts unjust.

Fair torch, burn out thy light, and lend it not
To darken her whose light excelleth thine ;
And die, unhallow'd thoughts, before you blot
With your uncleanness that which is divine :
Offer pure incense to so pure a shrine :
Let fair humanity abhor the deed,
That spots and stains love's modest snow-white weed.

Oh shame to knighthood, and to shining arms !
Oh foul dishonour to my household's grave !

Oh impious act, including all foul harms !
A martial man to be soft fancy's slave !
True valour still a true respect should have ;
Then, my digression is so vile, so base,
That it will live engraven in my face.

Yea, though I die, the scandal will survive,
And be an eye-sore in my golden coat ;
Some loathsome dash the herald will contrive,
To cipher me how fondly I did dote ;
That my posterity, sham'd with the note,
Shall curse my bones, and hold it for no sin
To wish that I their father had not been.

What win I, if I gain the thing I seek ?
A dream, a breath, a froth of fleeting joy.
Who buys a minute's mirth to wail a week,
Or sells eternity to get a toy ?
For one sweet grape who will the vine destroy ?
Or what fond beggar, but to touch the crown,
Would with the sceptre straight be stricken down ?

If Collatinus dream of my intent,
Will he not wake, and in a desperate rage
Post hither, this vile purpose to prevent ?
This siege that hath engirt his marriage,
This blur to youth, this sorrow to the sage,
This dying virtue, this surviving shame,
Whose crime will bear an ever-during blame.

Oh ! what excuse can my invention make,
When thou shalt charge me with so black a deed ?
Will not my tongue be mute, my frail joints shake,
Mine eyes forego their light, my false heart bleed ?
The guilt being great, the fear doth still exceed ;
And extreme fear can neither fight nor fly,
But coward-like with trembling terror die.

Had Collatinus kill'd my son or sire,
Or lain in ambush to betray my life,
Or were he not my dear friend, this desire
Might have excuse to work upon his wife,
As in revenge or quital of such strife ;

But as he is my kinsman, my dear friend,
The shame and fault finds no excuse nor end.

Shameful it is;—ay, if the fact be known :
Hateful it is;—there is no hate in loving :
I'll beg her love;—but she is not her own :
The worst is but denial, and reproving.
My will is strong, past reason's weak removing :
Who fears a sentence, or an old man's saw,
Shall by a painted cloth be kept in awe.

Thus, graceless, holds he disputation
'Tween frozen conscience and hot burning will,
And with good thoughts makes dispensation,
Urging the worsen sense for vantage still;
Which in a moment doth confound and kill
All pure effects, and doth so far proceed,
That what is vile shows like a virtuous deed.

Quoth he, she took me kindly by the hand,
And gaz'd for tidings in my eager eyes,
Fearing some hard news from the warlike band,
Where her beloved Collatinus lies.
Oh, how her fear did make her colour rise !
First red as roses that on lawn we lay,
Then, white as lawn, the roses took away.

And how her hand, in my hand being lock'd,
Forc'd it to tremble with her loyal fear !
Which struck her sad, and then it faster rock'd,
Until her husband's welfare she did hear;
Whereat she smiled with so sweet a cheer,
That had Narcissus seen her as she stood,
Self-love had never drown'd him in the flood.

Why hunt I, then, for colour or excuses ?
All orators are dumb when beauty pleadeth :
Poor wretches have remorse in poor abuses ;
Love thrives not in the heart that shadows dreadeth :
Affection is my captain, and he leadeth ;
And when his gaudy banner is display'd,
The coward fights, and will not be dismay'd.

Then, childish fear, avaunt ! debating, die !
Respect and reason, wait on wrinkled age !
My heart shall never countermand mine eye :
Sad pause and deep regard beseem the sage ;
My part is youth, and beats these from the stage.
 Desire my pilot is, beauty my prize ;
 Then, who fears sinking where such treasure lies ?

As corn o'ergrown by weeds, so heedful fear
Is almost chok'd by unresisted lust.
Away he steals with open listening ear,
Full of foul hope, and full of fond mistrust ;
Both which, as servitors to the unjust,
 So cross him with their opposite persuasion,
 That now he vows a league, and now invasion.

Within his thought her heavenly image sits,
And in the selfsame seat sits Collatine :
That eye which looks on her confounds his wits ;
That eye which him beholds, as more divine,
Unto a view so false will not incline ;
 But with a pure appeal seeks to the heart,
 Which, once corrupted, takes the worser part ;

And therein heartens up his servile powers,
Who, flatter'd by their leader's jocund show,
Stuff up his lust, as minutes fill up hours ;
And as their captain, so their pride doth grow,
Paying more slavish tribute than they owe.
 By reprobate desire thus madly led,
 The Roman lord marcheth to Lucrece' bed.

The locks between her chamber and his will,
Each one by him enforc'd retires his ward ;
But as they open they all rate his ill,
Which drives the creeping thief to some regard :
The threshold grates the door to have him heard ;
 Night-wandering weesels shriek, to see him there ;
 They fright him, yet he still pursues his fear.

As each unwilling portal yields him way,
Through little vents and crannies of the place

The wind wars with his torch to make him stay,
 And blows the smoke of it into his face,
 Extinguishing his conduct in this case ;
 But his hot heart, which fond desire doth scorch,
 Puffs forth another wind that fires the torch :

And being lighted, by the light he spies
 Lucretia's glove, wherein her needle sticks :
 He takes it from the rushes where it lies,
 And griping it, the needle his finger pricks ;
 As who should say, this glove to wanton tricks
 Is not inur'd ; return again in haste ;
 Thou seest our mistress' ornaments are chaste.

But all these poor forbiddings could not stay him ;
 He in the worst sense construes their denial :
 The doors, the wind, the glove, that did delay him,
 He takes for accidental things of trial,
 Or as those bars which stop the hourly dial ;
 Who with a ling'ring stay his course doth let,
 Till every minute pays the hour his debt.

So, so, quoth he ; these lets attend the time,
 Like little frosts that sometime threat the spring,
 To add a more rejoicing to the prime,
 And give the sneaped birds⁵ more cause to sing.
 Pain pays the income of each precious thing ;
 Huge rocks, high winds, strong pirates, shelves and sands,
 The merchant fears, ere rich at home he lands.

Now is he come unto the chamber-door,
 That shuts him from the heaven of his thought,
 Which with a yielding latch, and with no more,
 Hath barr'd him from the blessed thing he sought.
 So from himself impiety hath wrought,
 That for his prey to pray he doth begin,
 As if the heavens should countenance his sin.

⁵ — the SNEAPED birds] Shakespeare uses "sneaping" in "Love's Labour's Lost," Vol. ii. p. 96, and in "The Winter's Tale," Vol. iii. p. 15, for *snipping* or *nipping* ; and here "the sneaped birds" seems to mean the birds that had been *nipped* by the frost. See for the substantive "sneap" (*i. e.*, perhaps, *snub*), "Henry IV., Part II.," Vol. iii. p. 449.

But in the midst of his unfruitful prayer,
Having solicited th' eternal power
That his foul thoughts might compass his fair fair,
And they would stand auspicious to the hour,
Even there he starts:—quoth he, I must deflower:
The powers to whom I pray abhor this fact,
How can they, then, assist me in the act?

Then Love and Fortune be my gods, my guide!
My will is back'd with resolution:
Thoughts are but dreams, till their effects be tried;
The blackest sin is clear'd with absolution;
Against love's fire fear's frost hath dissolution.
The eye of heaven is out, and misty night
Covers the shame that follows sweet delight.

This said, his guilty hand pluck'd up the latch,
And with his knee the door he opens wide.
The dove sleeps fast that this night-owl will catch:
Thus treason works ere traitors be espied.
Who sees the lurking serpent steps aside;
But she, sound sleeping, fearing no such thing,
Lies at the mercy of his mortal sting.

Into the chamber wickedly he stalks,
And gazeth on her yet-unstained bed.
The curtains being close, about he walks,
Rolling his greedy eye-balls in his head:
By their high treason in his heart misled,
Which gives the watch-word to his hand full soon,
To draw the cloud that hides the silver moon.

Look, as the fair and fiery pointed sun,
Rushing from forth a cloud, bereaves our sight;
Even so, the curtain drawn, his eyes begun
To wink, being blinded with a greater light:
Whether it is, that she reflects so bright,
That dazzleth them, or else some shame supposed,
But blind they are, and keep themselves enclosed.

Oh! had they in that darksome prison died,
Then had they seen the period of their ill:

Then Collatine again, by Lucrece' side,
In his clear bed might have reposed still;
But they must ope, this blessed league to kill,
And holy-thoughted Lucrece to their sight
Must sell her joy, her life, her world's delight.

Her lily hand her rosy cheek lies under,
Cozening the pillow of a lawful kiss,
Who, therefore angry, seems to part in sunder,
Swelling on either side to want his bliss,
Between whose hills her head intombed is;
Where, like a virtuous monument, she lies,
To be admir'd of lewd unhallowed eyes.

Without the bed her other fair hand was,
On the green coverlet; whose perfect white
Show'd like an April daisy on the grass,
With pearly sweat, resembling dew of night.
Her eyes, like marigolds, had sheath'd their light,
And canopied in darkness sweetly lay,
Till they might open to adorn the day.

Her hair, like golden threads, play'd with her breath;
Oh modest wantons! wanton modesty!
Showing life's triumph in the map of death,
And death's dim look in life's mortality:
Each in her sleep themselves so beautify,
As if between them twain there were no strife,
But that life liv'd in death, and death in life.

Her breasts, like ivory globes circled with blue,
A pair of maiden worlds unconquered;
Save of their lord, no bearing yoke they knew,
And him by oath they truly honoured.
These worlds in Tarquin new ambition bred;
Who, like a foul usurper, went about
From this fair throne to heave the owner out.

What could he see, but mightily he noted?
What did he note, but strongly he desired?
What he beheld, on that he firmly doted,
And in his will his wilful eye he tired.
With more than admiration he admired

Her azure veins, her alabaster skin,
Her coral lips, her snow-white dimpled chin.

As the grim lion fawneth o'er his prey,
Sharp hunger by the conquest satisfied,
So o'er this sleeping soul doth Tarquin stay,
His rage of lust by gazing qualified ;
Slak'd, not suppress'd ; for standing by her side,
His eye, which late this mutiny restrains,
Unto a greater uproar tempts his veins :

And they, like straggling slaves for pillage fighting,
Obdurate vassals fell exploits effecting,
In bloody death and ravishment delighting,
Nor children's tears, nor mothers' groans respecting,
Swell in their pride, the onset still expecting :
Anon his beating heart, alarum striking,
Gives the hot charge, and bids them do their liking.

His drumming heart cheers up his burning eye,
His eye commends the leading to his hand ;
His hand, as proud of such a dignity,
Smoking with pride, march'd on to make his stand
On her bare breast, the heart of all her land,
Whose ranks of blue veins, as his hand did scale,
Left their round turrets destitute and pale.

They, mustering to the quiet cabinet
Where their dear governess and lady lies,
Do, tell her she is dreadfully beset,
And fright her with confusion of their cries :
She, much amaz'd, breaks ope her lock'd-up eyes,
Who, peeping forth this tumult to behold,
Are by his flaming torch dimm'd and controll'd.

Imagine her as one in dead of night
From forth dull sleep by dreadful fancy waking,
That thinks she hath beheld some ghastly sprite,
Whose grim aspect sets every joint a shaking ;
What terror 'tis ! but she, in worsè taking,
From sleep disturbed, heedfully doth view
The sight which makes supposed terror true.

Wrapp'd and confounded in a thousand fears,
Like to a new-kill'd bird she trembling lies ;
She dares not look ; yet, winking, there appears
Quick-shifting antics, ugly in her eyes :
Such shadows are the weak brain's forgeries ;
Who, angry that the eyes fly from their lights,
In darkness daunts them with more dreadful sights.

His hand, that yet remains upon her breast,
(Rude ram to batter such an ivory wall)
May feel her heart (poor citizen !) distress'd,
Wounding itself to death, rise up and fall,
Beating her bulk, that his hand shakes withal.
This moves in him more rage, and lesser pity,
To make the breach, and enter this sweet city.

First, like a trumpet, doth his tongue begin
To sound a parley to his heartless foe ;
Who o'er the white sheet peers her whiter chin,
The reason of this rash alarm to know,
Which he by dumb demeanour seeks to show ;
But she with vehement prayers urgeth still,
Under what colour he commits this ill.

Thus he replies : The colour in thy face
That even for anger makes the lily pale,
And the red rose blush at her own disgrace,
Shall plead for me, and tell my loving tale ;
Under that colour am I come to scale
Thy never conquer'd fort : the fault is thine,
For those thine eyes betray thee unto mine.

Thus I forestall thee, if thou mean to chide :
Thy beauty hath ensnar'd thee to this night,
Where thou with patience must my will abide,
My will, that marks thee for my earth's delight,
Which I to conquer sought with all my might ;
But as reproof and reason beat it dead,
By thy bright beauty was it newly bred.

I see what crosses my attempt will bring,
I know what thorns the growing rose defends,

I think the honey guarded with a sting ;
All this beforehand counsel comprehends,
But will is deaf, and hears no heedful friends :
 Only he hath an eye to gaze on beauty,
 And dotes on what he looks, 'gainst law or duty.

I have debated, even in my soul,
What wrong, what shame, what sorrow I shall breed ;
But nothing can affection's course control,
Or stop the headlong fury of his speed.
I know repentant tears ensue the deed,
 Reproach, disdain, and deadly enmity,
 Yet strive I to embrace mine infamy.

This said, he shakes aloft his Roman blade,
Which, like a falcon towering in the skies,
Coucheth the fowl below with his wings' shade,
Whose crooked beak threatens, if he mount he dies :
So under his insulting falchion lies
 Harmless Lucretia, marking what he tells,
 With trembling fear, as fowl hear falcon's bells.

Lucrece, quoth he, this night I must enjoy thee :
If thou deny, then force must work my way,
For in thy bed I purpose to destroy thee.
That done, some worthless slave of thine I'll slay,
To kill thine honour with thy life's decay ;
 And in thy dead arms do I mean to place him,
 Swearing I slew him, seeing thee embrace him.

So thy surviving husband shall remain
The scornful mark of every open eye ;
Thy kinsmen hang their heads at this disdain,
Thy issue blurr'd with nameless bastardy :
And thou, the author of their obloquy,
 Shalt have thy trespass cited up in rhymes,
 And sung by children in succeeding times.

But if thou yield, I rest thy secret friend :
The fault unknown is as a thought unacted ;
A little harm, done to a great good end,
For lawful policy remains enacted.
The poisonous simple sometimes is compacted

In a pure compound ; being so applied,
His venom in effect is purified.

Then, for thy husband and thy children's sake,
Tender my suit : bequeath not to their lot
The shame that from them no device can take,
The blemish that will never be forgot ;
Worse than a slavish wipe, or birth-hour's blot ;
For marks descried in men's nativity
Are nature's faults, not their own infamy.

Here, with a cockatrice' dead-killing eye,
He rouseth up himself, and makes a pause ;
While she, the picture of pure piety,
Like a white hind under the gripe's sharp claws ⁶,
Pleads in a wilderness, where are no laws,
To the rough beast that knows no gentle right,
Nor aught obeys but his foul appetite :

But when a black-fac'd cloud the world doth threat,
In his dim mist th' aspiring mountains hiding,
From earth's dark womb some gentle gust doth get,
Which blows these pitchy vapours from their bidding,
Hindering their present fall by this dividing :
So his unhallowed haste her words delays,
And moody Pluto winks while Orpheus plays.

Yet, foul night-waking cat, he doth but dally,
While in his hold-fast foot the weak mouse panteth :
Her sad behaviour feeds his vulture folly,
A swallowing gulf that even in plenty wanteth.
His ear her prayers admits, but his heart granteth
No penetrable entrance to her plainings :
Tears harden lust, though marble wear with raining.

Her pity-pleading eyes are sadly fixed
In the remorseless wrinkles of his face ;

⁶ — under the GRIPE's sharp claws,] According to Cotgrave, a "gripe" is a *griffin* ; but it is also used for a vulture, as in "Ferrex and Porrex," by Sackville and Norton, cited by Reed :

———— "Ixion's wheel,
Or cruel gripe to gnaw my growing heart."
In "The Cobbler of Canterbury," 4to, 1590, and 1608, we read of "the wheele of Ixion, the gripe of Prometheus." Sign. F 4 b.

Her modest eloquence with sighs is mixed,
Which to her oratory adds more grace.
She puts the period often from his place ;
And 'midst the sentence so her accent breaks,
That twice she doth begin, ere once she speaks.

She conjures him by high almighty Jove,
By knighthood, gentry, and sweet friendship's oath,
By her untimely tears, her husband's love,
By holy human law, and common troth,
By heaven and earth, and all the power of both,
That to his borrow'd bed he make retire,
And stoop to honour, not to foul desire.

Quoth she, reward not hospitality
With such black payment as thou hast pretended⁷ ;
Mud not the fountain that gave drink to thee ;
Mar not the thing that cannot be amended ;
End thy ill aim before thy shoot be ended :
He is no wood-man, that doth bend his bow
To strike a poor unseasonable doe.

My husband is thy friend, for his sake spare me ;
Thyself art mighty, for thine own sake leave me ;
Myself a weakling, do not then ensnare me ;
Thou look'st not like deceit, do not deceive me :
My sighs, like whirlwinds, labour hence to heave thee,
If ever man were mov'd with woman's moans,
Be moved with my tears, my sighs, my groans.

All which together, like a troubled ocean,
Beat at thy rocky and wreck-threatening heart,
To soften it with their continual motion ;

⁷ — as thou hast PRETENDED ;] The most usual sense of to “pretend,” of old, was to *intend*, as in “Henry VI., Part I.,” Vol. iii. p. 701,

——— “but such as shall *pretend*
Malicious practices against his state.”

Innumerable instances might be adduced to the same effect ; but we will only give one from the unique poem by John Drout, “The pityfull Historie of two loving Italians,” 4to, 1570 :

“They do *pretend* to go and see
This woful tragedie.”

On p. 532 we have had “intending” used in the manner in which we should now employ *pretending*—“Intending weariness with heavy sprite.”

For stones dissolv'd to water do convert.
 Oh! if no harder than a stone thou art,
 Melt at my tears, and be compassionate:
 Soft pity enters at an iron gate.

In Tarquin's likeness I did entertain thee;
 Hast thou put on his shape to do him shame?
 To all the host of heaven I complain me,
 Thou wrong'st his honour, wound'st his princely name:
 Thou art not what thou seem'st; and if the same,
 Thou seem'st not what thou art, a god, a king;
 For kings like gods should govern every thing.

How will thy shame be seeded in thine age,
 When thus thy vices bud before thy spring?
 If in thy hope thou dar'st do such outrage,
 What dar'st thou not when once thou art a king?
 Oh! be remember'd, no outrageous thing
 From vassal actors can be wip'd away;
 Then, kings' misdeeds cannot be hid in clay.

This deed will make thee only lov'd for fear;
 But happy monarchs still are fear'd for love:
 With foul offenders thou perforce must bear,
 When they in thee the like offences prove:
 If but for fear of this, thy will remove;
 For princes are the glass, the school, the book,
 Where subjects' eyes do learn, do read, do look.

And wilt thou be the school where lust shall learn?
 Must he in thee read lectures of such shame?
 Wilt thou be glass, wherein it shall discern
 Authority for sin, warrant for blame,
 To privilege dishonour in thy name?
 Thou back'st reproach against long-living laud^s,
 And mak'st fair reputation but a bawd.

Hast thou command? by him that gave it thee,
 From a pure heart command thy rebel will:

^s Thou back'st reproach against LONG-LIVING laud,] Modern editors have misprinted "long-living" of the 4to, 1594, *long-lived*. So it stands also in the Rev. Mr. Dyce's edition of "Shakespeare's Poems," 1832.

Draw not thy sword to guard iniquity,
For it was lent thee all that brood to kill.
Thy princely office how canst thou fulfil,
When, pattern'd by thy fault, foul sin may say,
He learn'd to sin, and thou didst teach the way?

Think but how vile a spectacle it were,
To view thy present trespass in another.
Men's faults do seldom to themselves appear;
Their own transgressions partially they smother:
This guilt would seem death-worthy in thy brother.
Oh, how are they wrapp'd in with infamies,
That from their own misdeeds askance their eyes!

To thee, to thee, my heav'd-up hands appeal,
Not to seducing lust, thy rash relier;
I sue for exil'd majesty's repeal;
Let him return, and flattering thoughts retire:
His true respect will prison false desire,
And wipe the dim mist from thy doting eyne,
That thou shalt see thy state, and pity mine.

Have done, quoth he: my uncontrolled tide
Turns not, but swells the higher by this let.
Small lights are soon blown out, huge fires abide,
And with the wind in greater fury fret:
The petty streams, that pay a daily debt
To their salt sovereign with their fresh falls' haste,
Add to his flow, but alter not his taste.

Thou art, quoth she, a sea, a sovereign king;
And lo! there falls into thy boundless flood
Black lust, dishonour, shame, misgoverning,
Who seek to stain the ocean of thy blood.
If all these petty ills shall change thy good,
Thy sea within a puddle's womb is hersed,
And not the puddle in thy sea dispersed.

So shall these slaves be king, and thou their slave;
Thou nobly base, they basely dignified;
Thou their fair life, and they thy fouler grave:
Thou loathed in their shame, they in thy pride:
The lesser thing should not the greater hide;

The cedar stoops not to the base shrub's foot,
But low shrubs wither at the cedar's root.

So let thy thoughts, low vassals to thy state—
No more, quoth he ; by heaven, I will not hear thee :
Yield to my love ; if not, enforced hate,
Instead of love's coy touch, shall rudely tear thee ;
That done, despitefully I mean to bear thee
Unto the base bed of some rascal groom,
To be thy partner in this shameful doom.

This said, he sets his foot upon the light,
For light and lust are deadly enemies :
Shame, folded up in blind concealed night,
When most unseen, then most doth tyrannize.
The wolf hath seiz'd his prey, the poor lamb cries ;
Till with her own white fleece her voice controll'd
Entombs her outcry in her lips' sweet fold :

For with the nightly linen that she wears,
He pens her piteous clamours in her head,
Cooling his hot face in the chastest tears
That ever modest eyes with sorrow shed.
Oh, that prone lust should stain so pure a bed !
The spots whereof could weeping purify,
Her tears should drop on them perpetually.

But she hath lost a dearer thing than life,
And he hath won what he would lose again ;
This forced league doth force a farther strife ;
This momentary joy breeds months of pain :
This hot desire converts to cold disdain.
Pure chastity is rifled of her store,
And lust, the thief, far poorer than before.

Look, as the full-fed hound, or gorged hawk,
Unapt for tender smell, or speedy flight,
Make slow pursuit, or altogether balk
The prey wherein by nature they delight :
So surfeit-taking Tarquin fares this night :
His taste delicious, in digestion souring,
Devours his will, that liv'd by foul devouring.

Oh deeper sin, than bottomless conceit
Can comprehend in still imagination !
Drunken desire must vomit his receipt,
Ere he can see his own abomination.
While lust is in his pride, no exclamation
Can curb his heat, or rein his rash desire,
Till, like a jade, self-will himself doth tire.

And then, with lank and lean discolour'd cheek,
With heavy eye, knit brow, and strengthless pace,
Feeble desire, all recreant, poor, and meek,
Like to a bankrupt beggar wails his case :
The flesh being proud, desire doth fight with grace,
For there it revels ; and when that decays,
The guilty rebel for remission prays.

So fares it with this faultful lord of Rome,
Who this accomplishment so hotly chased ;
For now against himself he sounds this doom,
That through the length of times he stands disgraced :
Besides, his soul's fair temple is defaced ;
To whose weak ruins muster troops of cares,
To ask the spotted princess how she fares.

She says, her subjects with foul insurrection
Have batter'd down her consecrated wall,
And by their mortal fault brought in subjection
Her immortality, and made her thrall
To living death, and pain perpetual :
Which in her prescience she controlled still,
But her foresight could not forestall their will.

Even in this thought through the dark night he stealeth,
A captive victor that hath lost in gain ;
Bearing away the wound that nothing healeth,
The scar that will despite of cure remain ;
Leaving his spoil perplex'd in greater pain.
She bears the load of lust he left behind,
And he the burden of a guilty mind.

He, like a thievish dog, creeps sadly thence,
She, like a wearied lamb, lies panting there ;

He scowls, and hates himself for his offence,
 She desperate with her nails her flesh doth tear;
 He faintly flies, sweating with guilty fear;
 She stays, exclaiming on the direful night;
 He runs, and chides his vanish'd, loath'd delight.

He thence departs a heavy convertite,
 She there remains a hopeless cast-away;
 He in his speed looks for the morning light,
 She prays she never may behold the day;
 For day, quoth she, night's scapes doth open lay,
 And my true eyes have never practis'd how
 To cloke offences with a cunning brow.

They think not but that every eye can see
 The same disgrace which they themselves behold,
 And therefore would they still in darkness be,
 To have their unseen sin remain untold;
 For they their guilt with weeping will unfold,
 And grave, like water that doth eat in steel,
 Upon my cheeks what helpless shame I feel.

Here she exclaims against repose and rest,
 And bids her eyes hereafter still be blind.
 She wakes her heart by beating on her breast,
 And bids it leap from thence, where it may find
 Some purer chest to close so pure a mind.
 Frantic with grief thus breathes she forth her spite
 Against the unseen secrecy of night.

Oh, comfort-killing night, image of hell!
 Dim register and notary of shame!
 Black stage for tragedies and murders fell!
 Vast sin-concealing chaos! nurse of blame!
 Blind muffled bawd! dark harbour for defame!
 Grim cave of death! whispering conspirator
 With close-tongu'd treason and the ravisher!

Oh, hateful, vaporous, and foggy night!
 Since thou art guilty of my cureless crime,
 Muster thy mists to meet the eastern light,
 Make war against proportion'd course of time:
 Or if thou wilt permit the sun to climb

His wonted height, yet ere he go to bed,
Knit poisonous clouds about his golden head:

With rotten damps ravish the morning air;
Let their exhal'd unwholesome breaths make sick
The life of purity, the supreme fair,
Ere he arrive his weary noon-tide prick;
And let thy musty vapours⁹ march so thick,
That in their smoky ranks his smother'd light
May set at noon, and make perpetual night.

Were Tarquin night, as he is but night's child,
The silver-shining queen he would distain;
Her twinkling handmaids too, by him defil'd,
Through night's black bosom should not peep again:
So should I have copartners in my pain;
And fellowship in woe doth woe assuage,
As palmers' chat makes short their pilgrimage.

Where, now, I have no one to blush with me,
To cross their arms, and hang their heads with mine,
To mask their brows, and hide their infamy;
But I alone, alone must sit and pine,
Seasoning the earth with showers of silver brine;
Mingling my talk with tears, my grief with groans,
Poor wasting monuments of lasting moans.

Oh night! thou furnace of foul-reeking smoke,
Let not the jealous day behold that face,
Which underneath thy black all-hiding cloak
Immodestly lies martyr'd with disgrace:
Keep still possession of thy gloomy place,
That all the faults which in thy reign are made
May likewise be sepulcher'd in thy shade.

Make me not object to the tell-tale day!
The light will show, character'd in my brow,

⁹ And let thy MUSTY vapours] Modern editors (including the Rev. Mr. Dyce), following the later impressions, have, with Malone, printed "musty" *misty*: the context shows that "musty," the word in all the copies of the edition of 1594, is right: in the previous part of the stanza we have had "rotten damps," and "unwholesome airs," and "musty vapours" is quite consistent with them. "Misty vapours" is mere tautology, since vapours are necessarily misty.

The story of sweet chastity's decay,
 The impious breach of holy wedlock vow :
 Yea, the illiterate, that know not how
 To cipher what is writ in learned books,
 Will quote my loathsome trespass¹ in my looks.

The nurse to still her child will tell my story,
 And fright her crying babe with Tarquin's name ;
 The orator to deck his oratory
 Will couple my reproach to Tarquin's shame ;
 Feast-finding minstrels, tuning my defame,
 Will tie the hearers to attend each line,
 How Tarquin wronged me, I Collatine.

Let my good name, that senseless reputation,
 For Collatine's dear love be kept unspotted :
 If that be made a theme for disputation,
 The branches of another root are rotted,
 And undeserv'd reproach to him allotted,
 That is as clear from this attaint of mine,
 As I ere this was pure to Collatine.

Oh unseen shame ! invisible disgrace !
 Oh unfelt sore ! crest-wounding, private scar !
 Reproach is stamp'd in Collatinus' face,
 And Tarquin's eye may read the mot afar²,
 How he in peace is wounded, not in war.
 Alas ! how many bear such shameful blows,
 Which not themselves, but he that gives them, knows.

If, Collatine, thine honour lay in me,
 From me by strong assault it is bereft.
 My honey lost, and I, a drone-like bee,
 Have no perfection of my summer left,
 But robb'd and ransack'd by injurious theft :
 In thy weak hive a wandering wasp hath crept,
 And suck'd the honey which thy chaste bee kept.

¹ Will quote my loathsome trespass] *i. e.* Will note or observe my loathsome trespass. See Vol. iv. p. 568 ; Vol. v. p. 116, &c.

² — may read the mot afar,] The "mot" is the *word* of reproach, from the French : we generally now resort to the Italian, *motto*. In "Pericles" (this Vol. p. 413), where Thaisa repeats the inscriptions on the shields of the knights, Shakespeare uses "word" just as he employs "mot" in our text.

Yet am I guilty³ of thy honour's wrack;
 Yet for thy honour did I entertain him;
 Coming from thee, I could not put him back,
 For it had been dishonour to disdain him:
 Besides, of weariness he did complain him,
 And talk'd of virtue.—Oh, unlook'd for evil,
 When virtue is profan'd in such a devil!

Why should the worm intrude the maiden bud,
 Or hateful cuckoos hatch in sparrows' nests?
 Or toads infect fair founts with venom mud?
 Or tyrant folly lurk in gentle breasts?
 Or kings be breakers of their own behests?
 But no perfection is so absolute,
 That some impurity doth not pollute.

The aged man that coffers up his gold,
 Is plagu'd with cramps, and gouts, and painful fits,
 And scarce hath eyes his treasure to behold,
 But like still-pining Tantalus he sits,
 And useless barns the harvest of his wits;
 Having no other pleasure of his gain,
 But torment that it cannot cure his pain.

So, then he hath it, when he cannot use it,
 And leaves it to be master'd by his young;
 Who in their pride do presently abuse it:
 Their father was too weak, and they too strong,
 To hold their cursed-blessed fortune long.
 The sweets we wish for turn to loathed sours,
 Even in the moment that we call them our's.

Unruly blasts wait on the tender spring,
 Unwholesome weeds take root with precious flowers;
 The adder hisses where the sweet birds sing,
 What virtue breeds, iniquity devours;
 We have no good that we can say is our's,

³ Yet am I GUILTY] Malone altered "guilty" to *guiltless*, but he was clearly wrong: Lucrece first accuses herself of being guilty by entertaining Tarquin, and then excuses herself by adding that she did it for her husband's honour. The Rev. Mr. Dyce properly retains "guilty." "Wrack," at the end of the line, is again the old spelling of *wreck*; and it is here, as on pp. 502 and 556, necessary to preserve it for the sake of the rhyme.

But ill annexed opportunity
Or kills his life, or else his quality.

Oh, Opportunity! thy guilt is great:
'Tis thou that execut'st the traitor's treason;
Thou sett'st the wolf where he the lamb may get;
Whoever plots the sin, thou 'point'st the season.
'Tis thou that spurn'st at right, at law, at reason;
And in thy shady cell, where none may spy him,
Sits sin to seize the souls that wander by him.

Thou mak'st the vestal violate her oath;
Thou blow'st the fire when temperance is thaw'd;
Thou smother'st honesty, thou murder'st troth:
Thou foul abettor! thou notorious bawd!
Thou plantest scandal, and displacest laud:
Thou ravisher, thou traitor, thou false thief,
Thy honey turns to gall, thy joy to grief!

Thy secret pleasure turns to open shame,
Thy private feasting to a public fast;
Thy smoothing titles to a ragged name,
Thy sugar'd tongue to bitter wormwood taste:
Thy violent vanities can never last.
How comes it, then, vile Opportunity,
Being so bad, such numbers seek for thee?

When wilt thou be the humble suppliant's friend,
And bring him where his suit may be obtained?
When wilt thou sort an hour⁴ great strifes to end,
Or free that soul which wretchedness hath chained?
Give physic to the sick, ease to the pained?
The poor, lame, blind, halt, creep, cry out for thee,
But they ne'er meet with Opportunity.

The patient dies while the physician sleeps;
The orphan pines while the oppressor feeds;

⁴ When wilt thou sort an hour] *i. e.* Select or choose an hour. See Vol. iv. pp. 211. 270. Steevens refers to the line,

"But I will sort a pitchy day for thee,"
as if it were in "Richard III." It is in fact in "Henry VI., Part III.;" but the scene was made a portion of "Richard III." as it was acted in the time of Steevens, and in our own, and hence, perhaps, his strange mistake.

Justice is feasting while the widow weeps ;
 Advice is sporting while infection breeds ;
 Thou grant'st no time for charitable deeds.

Wrath, envy, treason, rape, and murders rages ;
 Thy heinous hours wait on them as their pages.

When truth and virtue have to do with thee,
 A thousand crosses keep them from thy aid :
 They buy thy help ; but sin ne'er gives a fee :
 He gratis comes, and thou art well appay'd,
 As well to hear, as grant what he hath said.

My Collatine would else have come to me,
 When Tarquin did ; but he was stay'd by thee.

Guilty thou art of murder and of theft :
 Guilty of perjury and subornation ;
 Guilty of treason, forgery, and shift ;
 Guilty of incest, that abomination :
 An accessory by thine inclination
 To all sins past, and all that are to come,
 From the creation to the general doom.

Mis-shapen Time, copesmate of ugly night,
 Swift subtle post, carrier of grisly care ;
 Eater of youth, false slave to false delight,
 Base watch of woes, sin's pack-horse, virtue's snare ;
 Thou nursest all, and murderest all that are.

Oh hear me, then, injurious, shifting Time !
 Be guilty of my death, since of my crime.

Why hath thy servant, Opportunity,
 Betray'd the hours thou gav'st me to repose ?
 Cancell'd my fortunes, and enchained me
 To endless date of never-ending woes ?
 Time's office is to fine the hate of foes⁵ ;
 To eat up errors by opinion bred,
 Not spend the dowry of a lawful bed.

Time's glory is to calm contending kings,
 To unmask falsehood, and bring truth to light,

⁵ Time's office is to FINE the hate of foes ;] To "fine" is here used for to conclude or end. "Fine" is often met with as a substantive, but only here, that we are aware of, as a verb.

To stamp the seal of time in aged things,
To wake the morn, and sentinel the night,
To wrong the wronger till he render right;
To ruinate proud buildings with thy hours,
And smear with dust their glittering golden towers:

To fill with worm-holes stately monuments,
To feed oblivion with decay of things,
To blot old books, and alter their contents,
To pluck the quills from ancient ravens' wings,
To dry the old oak's sap, and cherish springs;
To spoil antiquities of hammer'd steel,
And turn the giddy round of Fortune's wheel:

To show the beldam daughters of her daughter,
To make the child a man, the man a child,
To slay the tiger that doth live by slaughter,
To tame the unicorn and lion wild;
To mock the subtle, in themselves beguil'd;
To cheer the ploughman with increaseful crops,
And waste huge stones with little water-drops.

Why work'st thou mischief in thy pilgrimage,
Unless thou couldst return to make amends?
One poor retiring minute in an age
Would purchase thee a thousand thousand friends,
Lending him wit that to bad debtors lends:
Oh! this dread night, wouldst thou one hour come back,
I could prevent this storm, and shun thy wrack.

Thou ceaseless lackey to eternity,
With some mischance cross Tarquin in his flight:
Devise extremes beyond extremity
To make him curse this cursed crimeful night:
Let ghastly shadows his lewd eyes affright,
And the dire thought of his committed evil
Shape every bush a hideous shapeless devil.

Disturb his hours of rest with restless trances,
Afflict him in his bed with bedrid groans;
Let there bechance him pitiful mischances,
To make him moan, but pity not his moans:
Stone him with harden'd hearts, harder than stones;

And let mild women to him lose their mildness,
Wilder to him than tigers in their wildness.

Let him have time to tear his curled hair,
Let him have time against himself to rave,
Let him have time of time's help to despair,
Let him have time to live a loathed slave ;
Let him have time a beggar's orts to crave,
And time to see one that by alms doth live
Disdain to him disdained scraps to give.

Let him have time to see his friends his foes,
And merry fools to mock at him resort ;
Let him have time to mark how slow time goes
In time of sorrow, and how swift and short
His time of folly, and his time of sport :
And ever let his unrecalling crime
Have time to wail th' abusing of his time.

Oh Time ! thou tutor both to good and bad,
Teach me to curse him that thou taught'st this ill :
At his own shadow let the thief run mad,
Himself himself seek every hour to kill :
Such wretched hands such wretched blood should spill ;
For who so base would such an office have
As slanderous death's-man to so base a slave ?

The baser is he, coming from a king,
To shame his hope with deeds degenerate :
The mightier man, the mightier is the thing
That makes him honour'd, or begets him hate ;
For greatest scandal waits on greatest state.
The moon being clouded presently is miss'd,
But little stars may hide them when they list.

The crow may bathe his coal-black wings in mire,
And unperceiv'd fly with the filth away ;
But if the like the snow-white swan desire,
The stain upon his silver down will stay.
Poor grooms are sightless night, kings glorious day :
Gnats are unnoted wheresoe'er they fly,
But eagles gaz'd upon with every eye.

Out, idle words ! servants to shallow fools,
 Unprofitable sounds, weak arbitrators !
 Busy yourselves in skill-contending schools ;
 Debate where leisure serves with dull debaters ;
 To trembling clients be you mediators :
 For me, I force not argument a straw⁶,
 Since that my case is past the help of law.

In vain I rail at Opportunity,
 At Time, at Tarquin, and uncheerful night ;
 In vain I cavil with mine infamy,
 In vain I spurn at my confirm'd despite :
 This helpless smoke of words doth me no right.
 The remedy, indeed, to do me good,
 Is to let forth my foul, defiled, blood.

Poor hand, why quiver'st thou at this decree ?
 Honour thyself to rid me of this shame ;
 For if I die, my honour lives in thee,
 But if I live, thou liv'st in my defame :
 Since thou couldst not defend thy loyal dame,
 And wast afraid to scratch her wicked foe,
 Kill both thyself and her for yielding so.

This said, from her betumbled couch she starteth,
 To find some desperate instrument of death ;
 But this no slaughter-house no tool imparteth,
 To make more vent for passage of her breath,
 Which, thronging through her lips, so vanisheth
 As smoke from *Ætna*, that in air consumes,
 Or that which from discharged cannon fumes.

In vain, quoth she, I live ; and seek in vain
 Some happy mean to end a hapless life :
 I fear'd by Tarquin's falchion to be slain,
 Yet for the self-same purpose seek a knife ;
 But when I fear'd, I was a loyal wife.
 So am I now :—oh no ! that cannot be :
 Of that true type hath Tarquin rifled me.

⁶ — I FORCE not argument a straw,] I do not value, or care not for argument a straw. See Vol. ii. p. 165.

Oh ! that is gone, for which I sought to live,
And therefore now I need not fear to die.
To clear this spot by death, at least, I give
A badge of fame to slander's livery ;
A dying life to living infamy.

Poor helpless help, the treasure stol'n away,
To burn the guiltless casket where it lay !

Well, well, dear Collatine, thou shalt not know
The stained taste of violated troth ;
I will not wrong thy true affection so,
To flatter thee with an infringed oath ;
This bastard graff shall never come to growth :
He shall not boast, who did thy stock pollute,
That thou art doting father of his fruit.

Nor shall he smile at thee in secret thought,
Nor laugh with his companions at thy state ;
But thou shalt know thy interest was not bought
Basely with gold, but stolen from forth thy gate.
For me, I am the mistress of my fate,
And with my trespass never will dispense,
Till life to death acquit my forc'd offence.

I will not poison thee with my attaint,
Nor fold my fault in cleanly coin'd excuses ;
My sable ground of sin I will not paint,
To hide the truth of this false night's abuses :
My tongue shall utter all ; mine eyes, like sluices,
As from a mountain spring that feeds a dale,
Shall gush pure streams to purge my impure tale.

By this, lamenting Philomel had ended
The well-tun'd warble of her nightly sorrow,
And solemn night with slow, sad gait descended
To ugly hell ; when lo ! the blushing morrow
Lends light to all fair eyes that light will borrow :
But cloudy Lucrece shames herself to see,
And therefore still in night would cloister'd be.

Revealing day through every cranny spies,
And seems to point her out where she sits weeping ;

To whom she sobbing speaks : Oh eye of eyes !
Why pry'st thou through my window ? leave thy peeping ;
Mock with thy tickling beams eyes that are sleeping :
Brand not my forehead with thy piercing light,
For day hath nought to do what's done by night.

Thus cavils she with every thing she sees.
True grief is fond and testy as a child,
Who wayward once, his mood with nought agrees :
Old woes, not infant sorrows, bear them mild ;
Continuance tames the one ; the other wild,
Like an unpractis'd swimmer plunging still,
With too much labour drowns for want of skill.

So she, deep drenched in a sea of care,
Holds disputation with each thing she views,
And to herself all sorrow doth compare :
No object but her passion's strength renews,
And as one shifts, another straight ensues :
Sometime her grief is dumb, and hath no words :
Sometime 'tis mad, and too much talk affords.

The little birds that tune their morning's joy,
Make her moans mad with their sweet melody ;
For mirth doth search the bottom of annoy :
Sad souls are slain in merry company ;
Grief best is pleas'd with grief's society :
True sorrow then is feelingly suffic'd,
When with like semblance it is sympathiz'd.

'Tis double death to drown in ken of shore ;
He ten times pines, that pines beholding food ;
To see the salve doth make the wound ache more ;
Great grief grieves most at that would do it good :
Deep woes roll forward like a gentle flood,
Who, being stopp'd, the bounding banks o'erflows :
Grief dallied with nor law nor limit knows.

You mocking birds, quoth she, your tunes entomb
Within your hollow swelling feather'd breasts,
And in my hearing be you mute and dumb :

My restless discord loves no stops nor rests⁷;
 A woful hostess brooks not merry guests.
 Relish your nimble notes to pleasing ears;
 Distress likes dumps⁸, when time is kept with tears.

Come, Philomel, that sing'st of ravishment,
 Make thy sad grove in my dishevel'd hair.
 As the dank earth weeps at thy languishment,
 So I at each sad strain will strain a tear,
 And with deep groans the diapason bear:
 For burden-wise I'll hum on Tarquin still,
 While thou on Tereus descant'st better skill⁹.

And whiles against a thorn thou bear'st thy part,
 To keep thy sharp woes waking, wretched I,
 To imitate thee well, against my heart
 Will fix a sharp knife, to affright mine eye,
 Who, if it wink, shall thereon fall and die.
 These means, as frets upon an instrument,
 Shall tune our heart-strings to true languishment.

And for, poor bird, thou sing'st not in the day,
 As shaming any eye should thee behold,
 Some dark deep desert, seated from the way,
 That knows not parching heat nor freezing cold,
 Will we find out; and there we will unfold
 To creatures stern sad tunes to change their kinds:
 Since men prove beasts, let beasts bear gentle minds.

As the poor frightened deer, that stands at gaze,
 Wildly determining which way to fly,
 Or one encompass'd with a winding maze,
 That cannot tread the way out readily;
 So with herself is she in mutiny,
 To live or die which of the twain were better,
 When life is sham'd, and death reproach's debtor.

⁷ My restless discord loves no STOPS NOR RESTS;] "Stops" and "rests" are both terms in music. Others occur afterwards.

⁸ Distress likes DUMPS,] A "dump" was a melancholy piece of music, and it was sometimes used for a species of song. See Vol. ii. p. 34, and Vol. v. p. 187.

⁹ While thou on Tereus descant'st better skill.] *i. e.* With better skill; unless we suppose "descant'st" used as a verb transitive. The substantive "descant" seems to have meant what we now call *variation*. See Vol. iv. p. 298.

To kill myself, quoth she, alack ! what were it,
 But with my body my poor soul's pollution ?
 They that lose half, with greater patience bear it,
 Than they whose whole is swallow'd in confusion.
 That mother tries a merciless conclusion,
 Who having two sweet babes, when death takes one,
 Will slay the other, and be nurse to none.

My body or my soul, which was the dearer,
 When the one pure, the other made divine ?
 Whose love of either to myself was nearer,
 When both were kept for heaven and Collatine ?
 Ah me ! the bark peel'd from the lofty pine,
 His leaves will wither, and his sap decay ;
 So must my soul, her bark being peel'd away.

Her house is sack'd, her quiet interrupted,
 Her mansion batter'd by the enemy ;
 Her sacred temple¹ spotted, spoil'd, corrupted,
 Grossly engirt with daring infamy :
 Then, let it not be call'd impiety,
 If in this blemish'd fort I make some hole,
 Through which I may convey this troubled soul.

Yet die I will not, till my Collatine
 Have heard the cause of my untimely death,
 That he may vow, in that sad hour of mine,
 Revenge on him that made me stop my breath.
 My stained blood to Tarquin I'll bequeath,
 Which by him tainted² shall for him be spent,
 And as his due writ in my testament.

My honour I'll bequeath unto the knife
 That wounds my body so dishonoured.

¹ Her sacred TEMPLE] In Malone's Shakespeare by Boswell, Vol. xx. p. 173, we find the passage printed,

" Her sacred *table* spotted, spoil'd, corrupted," &c.

It was probably an error of the press, because it stands " temple " in Malone's " Supplement," 1780, and in every old edition : the Rev. Mr. Dyce and other modern editors have happily avoided this gross mistake.

² Which *by* him tainted] Malone states that his copy of the edition, 1594, reads, " Which *for* him tainted." The Duke of Devonshire's " Lucrece," 1594, has " Which *by* him tainted," so that the error was discovered and corrected in the press.

'Tis honour to deprive dishonour'd life;
 The one will live, the other being dead:
 So of shame's ashes shall my fame be bred;
 For in my death I murder shameful scorn:
 My shame so dead, mine honour is new-born.

Dear lord of that dear jewel I have lost,
 What legacy shall I bequeath to thee?
 My resolution, love, shall be thy boast,
 By whose example thou reveng'd mayst be.
 How Tarquin must be us'd, read it in me:
 Myself, thy friend, will kill myself, thy foe,
 And for my sake serve thou false Tarquin so.

This brief abridgment of my will I make:—
 My soul and body to the skies and ground;
 My resolution, husband, do thou take;
 Mine honour be the knife's that makes my wound;
 My shame be his that did my fame confound;
 And all my fame that lives disbursed be
 To those that live, and think no shame of me.

Thou, Collatine, shalt oversee this will³:
 How was I overseen that thou shalt see it!
 My blood shall wash the slander of mine ill;
 My life's foul deed my life's fair end shall free it.
 Faint not, faint heart, but stoutly say, "so be it."
 Yield to my hand; my hand shall conquer thee:
 Thou dead, both die, and both shall victors be.

This plot of death when sadly she had laid,
 And wip'd the brinish pearl from her bright eyes,
 With untun'd tongue she hoarsely calls her maid⁴,
 Whose swift obedience to her mistress hies;
 For fleet-wing'd duty with thought's feathers flies.

³ Thou, Collatine, shalt OVERSEE this will:] In the time of Shakespeare it was usual for testators to appoint not only executors, but *overseers* of their wills. Such was the case with our poet, when he named John Hall and his daughter Susanna executors, and Thomas Russell and Francis Collins overseers of his last will and testament.

⁴ — she hoarsely CALLS her maid,] So the ancient editions, but changed to "call'd her maid" in all the modern editions. The alteration is trifling, but it is also unnecessary and inaccurate.

Poor Lucrece' cheeks unto her maid seem so
As winter meads, when sun doth melt their snow.

Her mistress she doth give demure good-morrow,
With soft slow tongue, true mark of modesty,
And sorts a sad look to her lady's sorrow,
For why, her face wore sorrow's livery;
But durst not ask of her audaciously
Why her two suns were cloud-eclipsed so,
Nor why her fair cheeks over-wash'd with woe.

But as the earth doth weep, the sun being set,
Each flower moisten'd like a melting eye,
Even so the maid with swelling drops 'gan wet
Her circled eyne, enforc'd by sympathy
Of those fair suns set in her mistress' sky,
Who in a salt-wav'd ocean quench their light,
Which makes the maid weep like the dewy night.

A pretty while these pretty creatures stand,
Like ivory conduits coral cisterns filling:
One justly weeps, the other takes in hand
No cause but company of her drops spilling:
Their gentle sex to weep are often willing,
Grieving themselves to guess at others' smarts,
And then they drown their eyes, or break their hearts:

For men have marble, women waxen, minds,
And therefore are they form'd as marble will;
The weak oppress'd, th' impression of strange kinds
Is form'd in them by force, by fraud, or skill:
Then, call them not the authors of their ill,
No more than wax shall be accounted evil,
Wherein is stamp'd the semblance of a devil.

Their smoothness, like a goodly champaign plain,
Lays open all the little worms that creep;
In men, as in a rough-grown grove, remain
Cave-keeping evils that obscurely sleep.
Through crystal walls each little mote will peep:
Though men can cover crimes with bold stern looks,
Poor women's faces are their own faults' books.

No man inveigh against the withered flower,
 But chide rough winter that the flower hath kill'd.
 Not that devour'd, but that which doth devour,
 Is worthy blame. Oh! let it not be hild⁵
 Poor women's faults, that they are so fulfill'd
 With men's abuses: those proud lords, to blame,
 Make weak-made women tenants to their shame.

The precedent whereof in Lucrece view,
 Assail'd by night, with circumstances strong
 Of present death, and shame that might ensue
 By that her death, to do her husband wrong:
 Such danger to resistance did belong,
 That dying fear through all her body spread;
 And who cannot abuse a body dead?

By this, mild patience bid fair Lucrece speak
 To the poor counterfeit of her complaining:
 My girl, quoth she, on what occasion break
 Those tears from thee, that down thy cheeks are raining?
 If thou dost weep for grief of my sustaining,
 Know, gentle wench, it small avails my mood:
 If tears could help, mine own would do me good.

But tell me, girl, when went (and there she stay'd
 Till after a deep groan) Tarquin from hence?
 Madam, ere I was up, replied the maid;
 The more to blame my sluggard negligence:
 Yet with the fault I thus far can dispense;
 Myself was stirring ere the break of day,
 And, ere I rose, was Tarquin gone away.

But lady, if your maid may be so bold,
 She would request to know your heaviness.
 Oh peace! quoth Lucrece: if it should be told,
 The repetition cannot make it less;
 For more it is than I can well express:

⁵ Oh! let it not be HILD] Thus the old copies; and it is necessary to preserve the false orthography for the sake of the rhyme. Elsewhere we have observed the same rule with respect to the words *wrack*, *than*, &c. The Rev. Mr. Dyce, in his "Remarks," p. 272, has pointed out several instances in which *held* was spelt "hild," although occurring in the middle of a line. It is, in fact, a known old form of the word, but only now to be preserved, when the rhyme is imperative.

And that deep torture may be call'd a hell,
When more is felt than one hath power to tell.

Go, get me hither paper, ink, and pen,—
Yet save that labour, for I have them here.
What should I say?—One of my husband's men
Bid thou be ready by and by, to bear
A letter to my lord, my love, my dear :
Bid him with speed prepare to carry it ;
The cause craves haste, and it will soon be writ.

Her maid is gone, and she prepares to write,
First hovering o'er the paper with her quill.
Conceit and grief an eager combat fight ;
What wit sets down is blotted straight with will ;
This is too curious-good, this blunt and ill :
Much like a press of people at a door
Throng her inventions, which shall go before.

At last she thus begins : "Thou worthy lord
Of that unworthy wife that greeteth thee,
Health to thy person : next, vouchsafe t' afford
(If ever, love, thy Lucrece thou wilt see)
Some present speed to come and visit me.
So I commend me from our house in grief :
My woes are tedious, though my words are brief."

Here folds she up the tenour of her woe,
Her certain sorrow writ uncertainly.
By this short schedule Collatine may know
Her grief, but not her grief's true quality :
She dares not thereof make discovery,
Lest he should hold it her own gross abuse,
Ere she with blood had stain'd her stain'd excuse.

Besides, the life and feeling of her passion
She hoards, to spend when he is by to hear her ;
When sighs and groans and tears may grace the fashion
Of her disgrace, the better so to clear her
From that suspicion which the world might bear her.
To shun this blot she would not blot the letter
With words, till action might become them better.

To see sad sights moves more than hear them told,
 For then the eye interprets to the ear
 The heavy motion that it doth behold,
 When every part a part of woe doth bear :
 'Tis but a part of sorrow that we hear ;
 Deep sounds make lesser noise than shallow fords,
 And sorrow ebbs, being blown with wind of words.

Her letter now is seal'd, and on it writ,
 "At Ardea to my lord, with more than haste."
 The post attends, and she delivers it,
 Charging the sour-fac'd groom to hie as fast
 As lagging fowls before the northern blast :
 Speed more than speed but dull and slow she deems ;
 Extremity still urgeth such extremes.

The homely villain court'sies to her low,
 And, blushing on her, with a stedfast eye
 Receives the scroll, without or yea or no,
 And forth with bashful innocence doth hie :
 But they whose guilt within their bosoms lie,
 Imagine every eye beholds their blame,
 For Lucrece thought he blush'd to see her shame ;

When, silly groom ! God wot, it was defect
 Of spirit, life, and bold audacity.
 Such harmless creatures have a true respect
 To talk in deeds, while others saucily
 Promise more speed, but do it leisurely :
 Even so this pattern of the worn-out age⁶
 Pawn'd honest looks, but lay'd no words to gage.

His kindled duty kindled her mistrust,
 That two red fires in both their faces blazed ;
 She thought he blush'd, as knowing Tarquin's lust,

⁶ Even so THIS pattern of THE worn-out age] Here we have another instance of variance in different copies of the 4to, 1594. The usual and, no doubt, true reading is that of our text ; but in the Duke of Devonshire's copy the line is thus given :—

“ Even so *the* pattern of *this* worn-out age,”
 which seems contrary to what was meant. In general the “Lucrece,” 1594, in the collection of the Duke of Devonshire, is more correct than that among Malone's books at Oxford, but this instance is an exception.

And, blushing with him, wistly on him gazed ;
Her earnest eye did make him more amazed :
The more she saw the blood his cheeks replenish,
The more she thought he spied in her some blemish.

But long she thinks till he return again,
And yet the duteous vassal scarce is gone.
The weary time she cannot entertain,
For now 'tis stale to sigh, to weep, and groan :
So woe hath wearied woe, moan tired moan,
That she her plaints a little while doth stay,
Pausing for means to mourn some newer way.

At last she calls to mind where hangs a piece
Of skilful painting, made for Priam's Troy ;
Before the which is drawn the power of Greece,
For Helen's rape the city to destroy,
Threatening cloud-kissing Ilion with annoy ;
Which the conceited painter drew so proud,
As heaven it seem'd to kiss the turrets bow'd.

A thousand lamentable objects there,
In scorn of nature, art gave lifeless life.
Many a dry drop seem'd a weeping tear,
Shed for the slaughter'd husband by the wife :
The red blood reek'd to show the painter's strife ;
And dying eyes gleam'd forth their ashy lights,
Like dying coals burnt out in tedious nights.

There might you see the labouring pioneer
Begrin'd with sweat, and smeared all with dust ;
And from the towers of Troy there would appear
The very eyes of men through loop-holes thrust,
Gazing upon the Greeks with little lust :
Such sweet observance in this work was had,
That one might see those far-off eyes look sad.

In great commanders grace and majesty
You might behold, triumphing in their faces ;
In youth quick bearing and dexterity ;
And here and there the painter interlaces
Pale cowards, marching on with trembling paces :
Which heartless peasants did so well resemble,
That one would swear he saw them quake and tremble.

In Ajax and Ulysses, oh, what art
 Of physiognomy might one behold !
 The face of either 'cipher'd either's heart ;
 Their face their manners most expressly told :
 In Ajax' eyes blunt rage and rigour roll'd ;
 But the mild glance that sly Ulysses lent,
 Show'd deep regard, and smiling government.

There pleading might you see grave Nestor stand,
 As 'twere encouraging the Greeks to fight ;
 Making such sober action with his hand,
 That it beguil'd attention, charm'd the sight.
 In speech, it seem'd, his beard, all silver white,
 Wagg'd up and down, and from his lips did fly
 Thin winding breath, which purl'd up to the sky.

About him were a press of gaping faces,
 Which seem'd to swallow up his sound advice ;
 All jointly listening, but with several graces,
 As if some mermaid did their ears entice :
 Some high, some low ; the painter was so nice,
 The scalps of many, almost hid behind,
 To jump up higher seem'd, to mock the mind.

Here one man's hand lean'd on another's head,
 His nose being shadow'd by his neighbour's ear ;
 Here one, being throng'd, bears back, all boll'n and red⁷ ;
 Another, smother'd, seems to pelt and swear ;
 And in their rage such signs of rage they bear,
 As, but for loss of Nestor's golden words,
 It seem'd they would debate with angry swords.

For much imaginary work was there ;
 Conceit deceitful, so compact, so kind⁸,
 That for Achilles' image stood his spear,
 Grip'd in an armed hand : himself behind
 Was left unseen, save to the eye of mind.
 A hand, a foot, a face, a leg, a head,
 Stood for the whole to be imagined.

⁷ — all BOLL'N and red ;] "Bollen" means *swollen*, and it is used by Chaucer, as well as by later writers. See also "The Merchant of Venice," A. iv. sc. 1, Vol. ii. p. 324, where "boll'n" is applied to a bag-pipe.

⁸ — so compact, so KIND,] *i. e.* So *natural*, so according to "kind."

And from the walls of strong besieged Troy
 When their brave hope, bold Hector, march'd to field,
 Stood many Trojan mothers, sharing joy
 To see their youthful sons bright weapons wield;
 And to their hope they such odd action yield,
 That through their light joy seemed to appear
 (Like bright things stain'd) a kind of heavy fear.

And from the strond of Dardan, where they fought,
 To Simois' reedy banks the red blood ran,
 Whose waves to imitate the battle sought
 With swelling ridges; and their ranks began
 To break upon the galled shore, and than⁹
 Retire again, till meeting greater ranks
 They join, and shoot their foam at Simois' banks.

To this well-painted piece is Lucrece come,
 To find a face where all distress is steld¹.
 Many she sees, where cares have carved some,
 But none where all distress and dolour dwell'd,
 Till she despairing Hecuba beheld,
 Staring on Priam's wounds with her old eyes,
 Which bleeding under Pyrrhus' proud foot lies.

In her the painter had anatomiz'd
 Time's ruin, beauty's wreck, and grim care's reign:

⁹ — and THAN] For the sake of the rhyme it is necessary here to preserve the old orthography of *than*, and on former pages (553 and 565) we have printed "wrack" and "hild," instead of *wreck* and *held*, for the same reason. Malone tells us that Shakespeare here availed himself of "the licence of changing the terminations of words in imitation of the Italian writers;" but the truth is, that "than" was formerly much the most common mode of spelling *then*, not merely "for the sake of the rhyme," as the Rev. Mr. Dyce observes ("Shakespeare's Poems," 1832, p. 122), but at all times, and under all circumstances. It is useless to quote evidence in support of a fact notorious to literary antiquaries. The A. S. form is *thanne* and *thonne*.

¹ — where all distress is STELD.] We print this word (of the use of which no other instance has been pointed out) precisely as it stands in the original edition of 1594. Malone remarks, that in Sonnet xxiv. Shakespeare uses *steel'd* (so there printed, although it rhymes with "held") nearly in the same manner with reference to painting:—

"Mine eye hath play'd the painter, and hath steel'd
 Thy beauty's form in table of my heart."

We might suppose that "steel'd" in this place meant engraved as with steel; and such, by rather a bold licence on the part of the poet, may possibly be the case with the passage under consideration. To "stell" seems, however, to be a provincial word, meaning to fix permanently.

Her cheeks with chaps and wrinkles were disguis'd,
 Of what she was no semblance did remain ;
 Her blue blood chang'd to black in every vein,
 Wanting the spring that those shrunk pipes had fed,
 Show'd life imprison'd in a body dead.

On this sad shadow Lucrece spends her eyes,
 And shapes her sorrow to the beldam's woes,
 Who nothing wants to answer her but cries,
 And bitter words to ban her cruel foes :
 The painter was no God to lend her those ;
 And therefore Lucrece swears he did her wrong,
 To give her so much grief, and not a tongue.

Poor instrument, quoth she, without a sound,
 I'll tune thy woes with my lamenting tongue,
 And drop sweet balm in Priam's painted wound,
 And rail on Pyrrhus that hath done him wrong,
 And with my tears quench Troy, that burns so long,
 And with my knife scratch out the angry eyes
 Of all the Greeks that are thine enemies.

Show me the strumpet that began this stir,
 That with my nails her beauty I may tear.
 Thy heat of lust, fond Paris, did incur
 This load of wrath that burning Troy doth bear :
 Thine eye kindled the fire that burneth here ;
 And here, in Troy, for trespass of thine eye,
 The sire, the son, the dame, and daughter die.

Why should the private pleasure of some one
 Become the public plague of many mo² ?
 Let sin, alone committed, light alone
 Upon his head that hath transgressed so ;
 Let guiltless souls be freed from guilty woe.
 For one's offence why should so many fall,
 To plague a private sin in general ?

Lo ! here weeps Hecuba, here Priam dies,
 Here manly Hector faints, here Troilus swoonds³ ;

² — of many mo ?] A form of *more*, often in use of old, particularly when, as here, the rhyme required it ; but we sometimes meet with it in prose, or in blank verse, as if the writer preferred it in point of sound.

³ — here Troilus SWOUNDS ;] *i. e.* *Swoons*, as we now pronounce and spell it :

Here friend by friend in bloody channel lies,
 And friend to friend gives unadvised wounds,
 And one man's lust these many lives confounds.
 Had doting Priam check'd his son's desire,
 Troy had been bright with fame, and not with fire.

Here feelingly she weeps Troy's painted woes ;
 For sorrow, like a heavy hanging bell,
 Once set on ringing, with his own weight goes ;
 Then, little strength rings out the doleful knell :
 So Lucrece, set a-work, sad tales doth tell
 To pencil'd pensiveness and colour'd sorrow ;
 She lends them words, and she their looks doth borrow.

She throws her eyes about the painting, round,
 And whom she finds forlorn she doth lament :
 At last she sees a wretched image bound,
 That piteous looks to Phrygian shepherds lent ;
 His face, though full of cares, yet show'd content.
 Onward to Troy with the blunt swains he goes,
 So mild, that patience seem'd to scorn his woes.

In him the painter labour'd with his skill
 To hide deceit, and give the harmless show ;
 An humble gait, calm looks, eyes wailing still,
 A brow unbent that seem'd to welcome woe ;
 Cheeks neither red nor pale, but mingled so
 That blushing red no guilty instance gave,
 Nor ashy pale the fear that false hearts have.

But, like a constant and confirmed devil,
 He entertain'd a show so seeming just,
 And therein so ensconc'd his secret evil ⁴,
 That jealousy itself could not mistrust,
 False-creeping craft and perjury should thrust
 Into so bright a day such black-fac'd storms,
 Or blot with hell-born sin such saint-like forms.

we are here compelled by the rhyme to observe the old and exploded form, and the Rev. Mr. Dyce thinks it necessary to explain that "swoonds" means *swoons*. "Shakespeare's Poems," 1832, p. 124.

⁴ — so ENSCONC'D his secret evil,] So hid his secret evil, as in a sconce, or fortification. See "The Merry Wives of Windsor," A. iii. sc. 2, and "Hamlet," A. iii. sc. 4, Vol. v. p. 553.

The well-skill'd workman this mild image drew
 For perjur'd Sinon, whose enchanting story
 The credulous old Priam after slew;
 Whose words like wild-fire burnt the shining glory
 Of rich-built Ilion, that the skies were sorry,
 And little stars shot from their fixed places,
 When their glass fell wherein they view'd their faces.

This picture she advisedly perused,
 And chid the painter for his wondrous skill,
 Saying, some shape in Sinon's was abused;
 So fair a form lodg'd not a mind so ill:
 And still on him she gaz'd; and gazing still,
 Such signs of truth in his plain face she spied,
 That she concludes the picture was belied.

It cannot be, quoth she, that so much guile—
 (She would have said) can lurk in such a look;
 But Tarquin's shape came in her mind the while,
 And from her tongue "can lurk" from "cannot" took;
 "It cannot be" she in that sense forsook,
 And turn'd it thus: it cannot be, I find,
 But such a face should bear a wicked mind:

For even as subtle Sinon here is painted,
 So sober-sad, so weary, and so mild,
 (As if with grief or travail he had fainted)
 To me came Tarquin armed; too beguil'd⁵
 With outward honesty, but yet defil'd
 With inward vice: as Priam him did cherish,
 So did I Tarquin; so my Troy did perish.

Look, look! how listening Priam wets his eyes,
 To see those borrow'd tears that Sinon sheds.
 Priam, why art thou old, and yet not wise?
 For every tear he falls a Trojan bleeds:
 His eye drops fire, no water thence proceeds;
 Those round clear pearls of his, that move thy pity,
 Are balls of quenchless fire to burn thy city.

⁵ — too beguil'd] Modern editors read, "so beguil'd." The Rev. Mr. Dyce seems in general to have adopted Malone's text, without sufficient collation with the old editions.

Such devils steal effects from lightless hell,
For Sinon in his fire doth quake with cold,
And in that cold, hot-burning fire doth dwell;
These contraries such unity do hold,
Only to flatter fools, and make them bold :
So Priam's trust false Sinon's tears doth flatter,
That he finds means to burn his Troy with water.

Here, all enrag'd, such passion her assails,
That patience is quite beaten from her breast ;
She tears the senseless Sinon with her nails,
Comparing him to that unhappy guest
Whose deed hath made herself herself detest :
At last she smilingly with this gives o'er ;
Fool ! fool ! quoth she, his wounds will not be sore.

Thus ebbs and flows the current of her sorrow,
And time doth weary time with her complaining.
She looks for night, and then she longs for morrow,
And both she thinks too long with her remaining.
Short time seems long in sorrow's sharp sustaining :
Though woe be heavy, yet it seldom sleeps ;
And they that watch see time how slow it creeps.

Which all this time hath overslipp'd her thought,
That she with painted images hath spent,
Being from the feeling of her own grief brought
By deep surmise of others' detriment ;
Losing her woes in shows of discontent.
It easeth some, though none it ever cured,
To think their dolour others have endured.

But now the mindful messenger, come back,
Brings home his lord and other company,
Who finds his Lucrece clad in mourning black ;
And round about her tear-distained eye
Blue circles stream'd, like rainbows in the sky :
These water-galls in her dim element
Foretel new storms to those already spent.

Which when her sad-beholding husband saw,
Amazedly in her sad face he stares :

Her eyes, though sod in tears, look'd red and raw ;
 Her lively colour kill'd with deadly cares.
 He hath no power to ask her how she fares ;
 Both stood like old acquaintance in a trance⁶,
 Met far from home, wondering each other's chance.

At last he takes her by the bloodless hand,
 And thus begins : What uncouth ill event
 Hath thee befall'n, that thou dost trembling stand ?
 Sweet love, what spite hath thy fair colour spent ?
 Why art thou thus attir'd in discontent ?
 Unmask, dear dear, this moody heaviness,
 And tell thy grief that we may give redress.

Three times with sighs she gives her sorrow fire,
 Ere once she can discharge one word of woe :
 At length, address'd to answer his desire,
 She modestly prepares to let them know
 Her honour is ta'en prisoner by the foe ;
 While Collatine and his consorted lords
 With sad attention long to hear her words.

And now this pale swan in her watery nest
 Begins the sad dirge of her certain ending.
 Few words, quoth she, shall fit the trespass best,
 Where no excuse can give the fault amending :
 In me more woes than words are now depending ;
 And my laments would be drawn out too long,
 To tell them all with one poor tired tongue.

Then, be this all the task it hath to say :
 Dear husband, in the interest of thy bed
 A stranger came, and on that pillow lay
 Where thou was wont to rest thy weary head ;
 And what wrong else may be imagined
 By foul enforcement might be done to me,
 From that, alas ! thy Lucrece is not free.

⁶ BOTH stood like old acquaintance in a trance,] This is the text of every old impression : in every modern edition, *But* has been substituted for "Both," to the so manifest injury of the text, that it is surprising the blunder did not ere now detect itself. Malone committed the error in his "Supplement," 1780, and it seems to have been repeated ever since. It originated, we believe, with the "Lucrece" of 1624 ; and the Rev. Mr. Dyce (though it almost makes nonsense of the passage) too implicitly follows Malone's text.

For in the dreadful dead of dark midnight,
With shining falchion in my chamber came
A creeping creature, with a flaming light,
And softly cried, Awake, thou Roman dame,
And entertain my love ; else lasting shame
On thee and thine this night I will inflict,
If thou my love's desire do contradict.

For some hard-favour'd groom of thine, quoth he,
Unless thou yoke thy liking to my will,
I'll murder straight, and then I'll slaughter thee,
And swear I found you, where you did fulfil
The loathsome act of lust, and so did kill
The lechers in their deed : this act will be
My fame, and thy perpetual infamy.

With this I did begin to start and cry,
And then against my heart he set his sword,
Swearing, unless I took all patiently,
I should not live to speak another word ;
So should my shame still rest upon record,
And never be forgot in mighty Rome
Th' adulterate death of Lucrece and her groom.

Mine enemy was strong, my poor self weak,
And far the weaker with so strong a fear.
My bloody judge forbad my tongue to speak ;
No rightful plea might plead for justice there :
His scarlet lust came evidence to swear
That my poor beauty had purloin'd his eyes,
And when the judge is robb'd, the prisoner dies.

Oh ! teach me how to make mine own excuse,
Or, at the least, this refuge let me find :
Though my gross blood be stain'd with this abuse,
Immaculate and spotless is my mind ;
That was not forc'd ; that never was inclin'd
To accessory yieldings, but still pure
Doth in her poison'd closet yet endure.

Lo ! here the hopeless merchant of this loss,
With head declin'd, and voice damm'd up with woe,

With sad set eyes, and wretched arms across,
 From lips new waxen pale begins to blow
 The grief away, that stops his answer so ;
 But wretched as he is, he strives in vain,
 What he breathes out, his breath drinks up again.

As through an arch the violent roaring tide
 Out-runs the eye that doth behold his haste,
 Yet in the eddy boundeth in his pride
 Back to the strait that forc'd him on so fast,
 In rage sent out, recall'd in rage, being past ;
 Even so his sighs, his sorrows, make a saw,
 To push grief on, and back the same grief draw.

Which speechless woe of his poor she attendeth,
 And his untimely frenzy thus awaketh :
 Dear lord, thy sorrow to my sorrow lendeth
 Another power ; no flood by raining slaketh.
 My woe, too sensible, thy passion maketh
 More feeling painful : let it, then, suffice
 To drown one woe one pair of weeping eyes.

And for my sake, when I might charm thee so,
 For she that was thy Lucrece, now attend me :
 Be suddenly revenged on my foe,
 Thine, mine, his own : suppose thou dost defend me
 From what is past, the help that thou shalt lend me
 Comes all too late, yet let the traitor die ;
 For sparing justice feeds iniquity.

But ere I name him, you fair lords, quoth she,
 (Speaking to those that came with Collatine)
 Shall plight your honourable faiths to me,
 With swift pursuit to venge this wrong of mine ;
 For 'tis a meritorious fair design,
 To chase injustice with revengeful arms :
 Knights, by their oaths, should right poor ladies' harms.

At this request, with noble disposition
 Each present lord began to promise aid,
 As bound in knighthood to her imposition,
 Longing to hear the hateful foe bewray'd ;
 But she, that yet her sad task hath not said,

The protestation stops. Oh ! speak, quoth she,
How may this forced stain be wip'd from me ?

What is the quality of mine offence,
Being constrain'd with dreadful circumstance ?
May my pure mind with the foul act dispense,
My low-declined honour to advance ?
May any terms acquit me from this chance ?
The poison'd fountain clears itself again,
And why not I from this compelled stain ?

With this, they all at once began to say,
Her body's stain her mind untainted clears ;
While with a joyless smile she turns away
The face, that map which deep impression bears
Of hard misfortune, carv'd in it with tears⁷.
No, no, quoth she ; no dame, hereafter living,
By my excuse shall claim excuse's giving.

Here, with a sigh as if her heart would break,
She throws forth Tarquin's name : " he, he," she says,
But more than " he " her poor tongue could not speak ;
Till after many accents and delays,
Untimely breathings, sick and short assays,
She utters this : he, he, fair lords, 'tis he,
That guides this hand to give this wound to me.

Even here she sheathed in her harmless breast
A harmful knife, that thence her soul unsheathed :
That blow did bail it from the deep unrest
Of that polluted prison where it breathed :
Her contrite sighs unto the clouds bequeathed
Her winged sprite, and through her wounds doth fly
Life's lasting date from cancel'd destiny.

Stone-still, astonish'd with this deadly deed,
Stood Collatine and all his lordly crew ;
Till Lucrece' father, that beholds her bleed,
Himself on her self-slaughter'd body threw :
And from the purple fountain Brutus drew

⁷ — carv'd IN IT with tears.] Here, in the 4to, 1594, we meet with a slight inversion, " carv'd *it in* with tears." The error detects itself, and it was subsequently corrected.

The murderous knife, and as it left the place,
Her blood, in poor revenge, held it in chase;

And bubbling from her breast, it doth divide
In two slow rivers, that the crimson blood
Circles her body in on every side,
Who like a late-sack'd island vastly stood,
Bare and unpeopled, in this fearful flood.
Some of her blood still pure and red remain'd,
And some look'd black, and that false Tarquin stain'd.

About the mourning and congealed face
Of that black blood a watery rigol goes^s,
Which seems to weep upon the tainted place:
And ever since, as pitying Lucrece' woes,
Corrupted blood some watery token shows;
And blood untainted still doth red abide,
Blushing at that which is so putrefy'd.

Daughter, dear daughter! old Lucretius cries,
That life was mine, which thou hast here deprived.
If in the child the father's image lies,
Where shall I live, now Lucrece is unlived?
Thou wast not to this end from me derived.
If children pre-decease progenitors,
We are their offspring, and they none of our's.

Poor broken glass! I often did behold
In thy sweet semblance my old age new-born;
But now that fair fresh mirror, dim and old,
Shows me a bare-bon'd death by time out-worn.
Oh! from thy cheeks my image thou hast torn,
And shiver'd all the beauty of my glass,
That I no more can see what once I was.

Oh time! cease thou thy course, and last no longer,
If they surcease to be that should survive.

^s — a watery RIGOL goes,] A "rigol" is a *circle*. See Vol. iii. p. 506:

"That from this golden rigol hath divorc'd
So many English kings."

In a note upon this passage it is conjectured that the true word may have been *ringol*, or *ringle*; and that "rigol-eyed" means *round-eyed*, and not "*wriggle-eyed*" as explained by the Rev. A. Dyce in Middleton's Works, v. p. 536.

Shall rotten death make conquest of the stronger,
 And leave the faltering feeble souls alive?
 The old bees die, the young possess their hive:
 Then, live sweet Lucrece; live again, and see
 Thy father die, and not thy father thee!

By this starts Collatine as from a dream,
 And bids Lucretius give his sorrow place;
 And then in key-cold Lucrece' bleeding stream
 He falls, and bathes the pale fear in his face,
 And counterfeits to die with her a space;
 Till manly shame bids him possess his breath,
 And live to be revenged on her death.

The deep vexation of his inward soul
 Hath serv'd a dumb arrest upon his tongue;
 Who, mad that sorrow should his use control,
 Or keep him from heart-easing words so long,
 Begins to talk; but through his lips do throng
 Weak words, so thick come in his poor heart's aid⁹,
 That no man could distinguish what he said.

Yet sometime Tarquin was pronounced plain,
 But through his teeth, as if the name he tore.
 This windy tempest, till it blow up rain,
 Held back his sorrow's tide to make it more;
 At last it rains, and busy winds give o'er:
 Then, son and father weep with equal strife,
 Who should weep most, for daughter or for wife.

The one doth call her his, the other his,
 Yet neither may possess the claim they lay.
 The father says, She's mine: Oh! mine she is,
 Replies her husband: Do not take away
 My sorrow's interest; let no mourner say
 He weeps for her, for she was only mine,
 And only must be wail'd by Collatine.

Oh! quoth Lucretius, I did give that life,
 Which she too early and too late hath spill'd.

⁹ — so THICK come in his poor heart's aid,] "So thick" is with such rapidity.
 See Vol. iii. p. 457, and Vol. iv. p. 531.

Woe, woe! quoth Collatine, she was my wife,
 I ow'd her¹, and 'tis mine that she hath kill'd:
 "My daughter" and "my wife" with clamours fill'd
 The dispers'd air, who, holding Lucrece' life,
 Answer'd their cries, "my daughter and my wife."

Brutus, who pluck'd the knife from Lucrece' side,
 Seeing such emulation in their woe,
 Began to clothe his wit in state and pride,
 Burying in Lucrece' wound his folly's show.
 He with the Romans was esteemed so
 As silly jeering idiots are with kings,
 For sportive words, and uttering foolish things:

But now he throws that shallow habit by,
 Wherein deep policy did him disguise,
 And arm'd his long-hid wits advisedly,
 To check the tears in Collatinus' eyes.
 Thou wronged lord of Rome, quoth he, arise:
 Let my unsounded self, suppos'd a fool,
 Now set thy long-experienc'd wit to school.

Why, Collatine, is woe the cure for woe?
 Do wounds help wounds, or grief help grievous deeds?
 Is it revenge to give thyself a blow,
 For his foul act by whom thy fair wife bleeds?
 Such childish humour from weak minds proceeds;
 Thy wretched wife mistook the matter so,
 To slay herself that should have slain her foe.

Courageous Roman, do not steep thy heart
 In such relenting dew of lamentations,
 But kneel with me, and help to bear thy part,
 To rouse our Roman gods with invocations,
 That they will suffer these abominations,
 Since Rome herself in them doth stand disgraced,
 By our strong arms from forth her fair streets chased.

Now, by the Capitol that we adore,
 And by this chaste blood so unjustly stained,
 By heaven's fair sun that breeds the fat earth's store,

¹ I ow'd her,] *i. e.* "I own'd her," as in innumerable other places.

By all our country rights in Rome maintained,
And by chaste Lucrece' soul, that late complained
Her wrong to us, and by this bloody knife,
We will revenge the death of this true wife.

This said, he struck his hand upon his breast,
And kiss'd the fatal knife to end his vow ;
And to his protestation urg'd the rest,
Who, wondering at him, did his words allow :
Then, jointly to the ground their knees they bow,
And that deep vow which Brutus made before,
He doth again repeat, and that they swore.

When they had sworn to this advised doom
They did conclude to bear dead Lucrece thence ;
To show her bleeding body thorough Rome,
And so to publish Tarquin's foul offence :
Which being done with speedy diligence,
The Romans plausibly did give consent²
To Tarquin's everlasting banishment.

² The Romans PLAUSIBLY did give consent] In Shakespeare's time, "plausibly" was generally used in the sense of received with applause. The poet says the same thing in other words in the argument at the commencement :—"Where-with the people were so moved, that with one consent *and general acclamation* the Tarquins were all exiled," &c.

SONNETS.

"Shake-speares Sonnets. Neuer before Imprinted. At London By G. Eld for T. T. and are to be solde by William Aspley. 1609." 4to. 40 leaves.

"A Louers complaint. By William Shake-speare," occupies eleven pages at the end of this volume. Some copies of "Shake-speare's Sonnets" have the following imprint: "At London By G. Eld for T. T. and are to be solde by Iohn Wright, dwelling at Christ Church gate. 1609." One of these, with the date, as now appears, cut off by the binder, was presented to the Bodleian Library by the late Mr. Caldecot; and another, in every respect complete, was lately discovered in Germany: a third copy with this peculiarity is in the British Museum, but the catalogue does not denote it. It seems probable that certain booksellers, who in the time of Shakespeare took copies of the volume for sale, had their own names and addresses placed at the bottom of the title-page. Such was sometimes the case with other works.

INTRODUCTION.

"SHAKE-SPEARE'S Sonnets" were printed under that title, and with the name of the poet in unusually large capital letters, in 1609. No Christian name is to be found until we arrive at "A Lover's Complaint," but "Shake-speare's Sonnets" is repeated at the head of the first of the series. Hence we may possibly be warranted in assuming that they were productions well known to have been for some time floating about among the lovers and admirers of poetry, and then collected into a volume. The celebrity of the author seems proved, if any proof of the kind were wanting, by the manner in which his "Sonnets," from the press of G. Eld, were put forth to the world.

There is one fact connected with the original publication of "Shakespeare's Sonnets" which has hitherto escaped remark, none of the commentators, apparently, being aware of it; viz. that although there were not two editions of them in 1609, there is an important difference in the title-pages of some copies of the impression of that year, which shows that a bookseller, not hitherto connected with the publication of any of our poet's works, was in some way concerned in the first edition of his "Sonnets¹." The usual imprint informs us, that they were printed "by G. Eld, for T. T." and were to be sold by William Aspley (without any address); but the Bodleian Library possesses a copy which states that they were to be sold, not by William Aspley (who had been one of the partners in "Much Ado about Nothing," 1600, 4to, and "Henry IV., Part II.," 1600, 4to.), but by "John Wright, dwelling at Christ Church Gate." The date of the year has there been accidentally cut away, but Professor Mommsen, of Oldenburg, met with a second copy with the date of 1609, and with the same peculiarity in the imprint, in the dispersed Bentinck Library at Varel. Wright perhaps wished to have his name and address appended to the copies he sold², but Aspley might think that he

¹ John Wright was the publisher of the edition, in 1605, of the old anonymous "King Leir," which had preceded Shakespeare's tragedy.

² A third copy, with the name of John Wright and the date of 1609, was, we believe, among the books of the late Mr. Heywood Bright.

was so well known to the ordinary buyers of such books, that it was unnecessary to state the place where he carried on business.

The application of the initials T. T., on the title-page, is ascertained from the Registers of the Stationers' Company, where the subsequent entry is found:—

“20 May 1609.

Tho. Thorpe] A booke called Shakespeare's Sonnets.”

Thorpe was a bookseller of considerable eminence, who usually put his name at full length upon his title-pages, and why he did not do so in this instance, and also subscribed only T. T. to the dedication of the Sonnets, is a matter we should consider of little or no consequence, if it related to the productions of any author but Shakespeare. It sometimes happened of old, that if it were suspected that a work might contain any thing publicly or personally objectionable, the printer or the stationer only allowed their initials to appear in connexion with it: that such was the case in this instance, there is no sufficient ground for believing; and Eld avowed himself the printer, and Aspley the seller of “Shakespeare's Sonnets,” while Thomas Thorpe made himself responsible for the expense of typography.

A question has arisen, and has been much disputed of late years, who was the individual to whom Thorpe dedicated these sonnets, and whom, in a very unprecedented and peculiar form, he addresses as “Mr. W. H.” That form is precisely as follows, on a separate leaf immediately succeeding the title-page:—

TO. THE. ONLIE. BEGETTER. OF.
THESE. INSVING. SONNETS.
MR. W. H. ALL. HAPPINESSE.
AND. THAT. ETERNITIE.
PROMISED.
BY.
OUR. EVER-LIVING. POET.
WISHETH.
THE. WELL-WISHING.
ADVENTVRER. IN
SETTING.
FORTH.
T. T.

We are not aware that there is another instance in our language, at that period, of a dedication of a similar kind, and in a similar style. It was not at all uncommon for booksellers to subscribe dedications; but it more frequently happened after the death of an author than during his life, and never, that we recollect, in a manner so remarkable. The discussion has been carried on with some pertinacity on the question, what person was addressed as “Mr. W. H.?” and various replies have been made to it. Farmer conjectured wildly, that W. H. might be William Hart, the poet's

nephew, who was only born in 1600: Tyrwhitt guessed from a line in one of the sonnets (Son. 20) that the name was W. Hughes, or Hews:

“A man in hue, all hues in his controlling,”

which is thus printed in the 4to, 1609:

“A man in hew all *Hews* in his controwling.”

Although the word “hue” is repeatedly spelt *hew* in the old edition, this is the only instance in which it is printed in Italic type, and with a capital letter, exactly the same as *Will*, in Sonnets 135, 136, and 143, where the author plays upon his own name. Dr. Drake imagined that the initials W. H. were those of Henry Wriothesly, Earl of Southampton, inverted (“Shakespeare and his Times,” Vol. ii. p. 62); and of later years Boaden, with great ingenuity, contended that W. H. meant William Herbert, Earl of Pembroke³. This last notion seems too much taken for granted by Mr. C. Armitage Brown, in his very clever, and, in many respects, original work, “Shakespeare’s Autobiographical Poems,” 8vo, 1838; but we own that we cannot accord in that, nor in any other theory that has yet been advanced upon the point. We have no suggestion of our own to offer, and acquiescence in one opinion, or in another, in no way affects any position regarding them which we might be disposed to take up; but it seems to us the very height of improbability, that a bookseller in the year 1609, when peculiar respect was paid to nobility and station, would venture to address an Earl and a Knight of the Garter merely as “Mr. W. H.”⁴ However, notwithstanding the pains taken to settle the dispute, we hold it to be one of comparatively little importance, and it is certainly one upon which we are not likely to arrive at a final and satisfactory decision. To the desperate speculation of Chalmers, that not a few of the Sonnets were addressed to Queen Elizabeth, though maintained with considerable ability and learning, it is hardly necessary even to advert.

³ In a small pamphlet, entitled, “On the Sonnets of Shakespeare, identifying the Person to whom they were addressed, and elucidating several points in the Poet’s History. By James Boaden.” 8vo, 1838. The substance of the tract had been published in 1832 in “The Gentleman’s Magazine.”

⁴ Upon this particular point we concur with Mr. Peter Cunningham, in a note to his excellent edition of Mr. T. Campbell’s “Specimens of British Poets” (Essay, p. lxxi), but we can by no means follow him in thinking that Shakespeare’s Sonnets have been “over-rated,” or that the Earl of Pembroke could not have been addressed in them, because he was only nine years old in 1598. Shakespeare had written sonnets at that date, according to the undoubted testimony of Meres, but those in which the Earl has been supposed to be addressed may have been produced at a considerably later period. Still, at the early age of eighteen or nineteen, which the Earl reached in 1609, it does not seem likely that Shakespeare would have thought it necessary, with so much vehemence, to urge him to marry.

It is evident that the Sonnets were written at very different periods of Shakespeare's life, and under very different circumstances—some in youth, some in more advanced age; some when Shakespeare was hopeful and happy, and some when he was desponding and afflicted at his own condition in life, and place in society. In many there are to be found most remarkable indications of self-confidence, and of assurance in the immortality of his verses, and in this respect the author's opinion was constant and uniform. He never scrupled to express what T. T. put in two emphatic words—that he was an “ever-living poet;” and perhaps there is no writer of ancient or of modern times who, for the quantity of such writings left behind him, has so frequently or so strongly declared his firm belief, that what he had produced, in this department of poetry, “the world would not willingly let die.” This conviction seems hardly reconcileable with the carelessness Shakespeare appears to have displayed for the preservation of his writings. We know from Francis Meres that Shakespeare's Sonnets were scattered among his private friends in 1598⁵, and no doubt he continued to add to them from year to year; but it was left to a bookseller in 1609, perhaps, to cause them to be collected, and to be printed in a separate volume.

It is with reference to this circumstance that we understand Thorpe to address “Mr. W. H.,” in the dedication, as “the only begetter of these ensuing sonnets.” Boswell quoted a passage from Dekker's “Satiromastix,” 1602 (and many other instances might be adduced), to prove that “begetter” only meant *obtainer* or *procurer*; and as Thorpe had been under some obligation to W. H., for collecting Shakespeare's scattered sonnets from various parties, for this reason, perhaps, he inscribed them to him. There is no doubt that “Mr. W. H.” could not be “the *only* begetter” of the sonnets in any other sense, for it is indisputable that many of them are addressed to a woman; and though a male object might have been the cause of some of them, and particularly of the first twenty-six, he could not have been the cause of the last twenty-seven sonnets.

We have already mentioned Mr. Brown's work, “Shakespeare's Autobiographical Poems,” which, with a few errors and inconsistencies of little moment, contains the best solution of various difficulties arising out of these Sonnets yet published. He contends that Shakespeare used the form of the sonnet, as Spenser

⁵ The following are the words Meres uses:—“As the soule of Euphorbus was thought to live in Pythagoras, so the sweete wittie soule of Ovid lives in mellifluous and honey-tongued Shakespeare: witnes his *Venus and Adonis*, his *Lucrece*, his sugred *Sonnets* among his private friends, &c.”—*Palladis Tamia*, 1598, fo. 281, b. We do not find that any other contemporary refers particularly, and by name, to the “Sonnets.”

and many others employed stanzas of various descriptions, and that 152 of the 154 sonnets are divisible into six distinct poems. His arrangement of them is the following; and we think with him, that if they be read with this key, much will be intelligible which upon any other supposition must remain obscure:—

First Poem. Sonnets 1 to 26. To his friend, persuading him to marry.

Second Poem. Sonnets 27 to 55. To his friend, among other things, forgiving him for having robbed him of his mistress.

Third Poem. Sonnets 56 to 77. To his friend, complaining of his coldness, and warning him of life's decay.

Fourth Poem. Sonnets 78 to 101. To his friend, objecting that he prefers another poet's praises⁶, and reproving him for faults that may injure his character.

Fifth Poem. Sonnets 102 to 126. To his friend, excusing himself for having been some time silent, and disclaiming the charge of inconstancy.

Sixth Poem. Sonnets 127 to 152. To his mistress, censuring her for infidelity.

Mr. Brown asserts, and goes far to prove, that the sonnets in the first five of each of these divisions are consecutive, following up the same thought, and working out the same purpose. With regard to the "sixth poem," as he terms it, he contends that the sonnets have been confused, and that they are not, like the others, to be read in the order in which they were printed in the edition of 1609. He rejects the last two sonnets as no part of any of the six poems, and they are unquestionably somewhat incongruous.

Many years ago, long before the appearance of Mr. Brown's volume, it had occurred to us, as a mode merely of removing some of the difficulties attending this portion of the works of Shakespeare, that it was possible that he had consented to write some

⁶ This is the poet whom Shakespeare (Son. 80) calls a "better spirit," and of whom he also speaks in Son. 83. 85, &c. Some have supposed that he meant Spenser, others Daniel; but Mr. P. Cunningham has pointed out a doubtful allusion to Drayton (and to his collection of Sonnets, published in 1594, under the title of "Idea's Mirror") in Shakespeare's twenty-first Sonnet, in these lines:—

"So is it not with me, as with that muse,
Stirred by a painted beauty to his verse,
Who heaven itself for ornament doth use,
And every fair with his fair doth rehearse," &c.

It may be disputed whether in these, and the succeeding lines, Shakespeare had any individual reference. Drayton's "Idea's Mirror" has only been discovered of late years; and it seems not improbable that, like his "Endymion and Phoebe" (see the "Bridgewater Catalogue," p. 108), he, for some reason, suppressed it. Both have recently been reprinted by the Roxburghe Club, in a collection which comprises other rare pieces by Drayton.

sonnets, not in his own person, but for individuals who asked his assistance. We entirely abandon that supposition, notwithstanding we are aware that such was not an uncommon practice in Shakespeare's age: Gascoigne, who died in 1577, mentions that he had been frequently so employed: the author of "The Forest of Fancy," 1579, tells us that he had written many of the poems it contains for persons "who had occasion to crave his help in that behalf:" Drayton was avowedly similarly resorted to, and Sir John Harington, in his "Epigrams," written probably about 1591, states expressly,

"Verses are grown such merchantable ware,
That now for Sonnets sellers are and buyers."

Marston, in his "Satires," 1598, accuses "Roscio the tragedian" of having written love-verses for Mutio; and he adds elsewhere that "absolute Castilio" had furnished himself in a like manner, in order that he might pay acceptable court to his mistress. Therefore, if Shakespeare had now and then condescended in this way to supply the wants of his "private friends," who thus became possessed of his "sugred sonnets," as Meres calls them, it would, at all events, not have been without precedent.

Thorpe's edition of "Shakespeare's Sonnets" is a well printed volume, although not perhaps so good a specimen of the typography of that time, as Field's impressions of "Venus and Adonis" and "Lucrece." It is remarkable, that while most of Shakespeare's plays came from the press, in the 4to. editions, in so slovenly and uncorrected a state, his minor poems have been handed down to us, perhaps, more accurately printed than those of any poets of the time, with the exception of Daniel and Drayton, who seem generally to have bestowed great pains upon the accuracy of their productions. At the end of the "Sonnets" is a poem, called "A Lover's Complaint;" and here, although it has no fresh title-page, we are assured that it is "by William Shakespeare:" there could in fact be no doubt respecting the authorship of it; but on what occasion, or for what purpose it was written, we have no information.

The ensuing sonnets, with other poems, were reprinted in 1640, 8vo, with a frontispiece of the author, engraved by Marshall. It is an edition of no authority: it repeats and multiplies the errors of the previous separate impressions, and includes productions with which Shakespeare had no concern.

Our text is that of the 4to, 1609, in every case where a reason is not assigned for deviating from it. In all modern reprints various errors have been committed in consequence of carelessness of collation, or because one editor copied the mistakes of another: of these our notes contain sufficient indications.

SONNETS.

I.

FROM fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory :
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament,
And only herald to the gaudy spring,
Within thine own bud buriest thy content,
And, tender churl, mak'st waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

II.

When forty winters shall besiege thy brow,
And dig deep trenches in thy beauty's field,
Thy youth's proud livery, so gaz'd on now,
Will be a tatter'd weed, of small worth held :
Then, being ask'd where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep-sunken eyes,
Were an all-eating shame, and thriftless praise.
How much more praise deserv'd thy beauty's use,
If thou couldst answer—"This fair child of mine
Shall sum my count, and make my old excuse,"—
Proving his beauty by succession thine.
This were to be new made, when thou art old,
And see thy blood warm, when thou feel'st it cold.

III.

Look in thy glass, and tell the face thou viewest,
 Now is the time that face should form another;
 Whose fresh repair if now thou not renewest,
 Thou dost beguile the world, unbless some mother.
 For where is she so fair, whose un-ear'd womb¹
 Disdains the tillage of thy husbandry?
 Or who is he so fond, will be the tomb
 Of his self-love, to stop posterity?
 Thou art thy mother's glass, and she in thee
 Calls back the lovely April of her prime:
 So thou through windows of thine age shalt see,
 Despite of wrinkles, this thy golden time.
 But if thou live, remember'd not to be,
 Die single, and thine image dies with thee.

IV.

Unthrifty loveliness, why dost thou spend
 Upon thyself thy beauty's legacy?
 Nature's bequest gives nothing, but doth lend;
 And being frank, she lends to those are free.
 Then, beauteous niggard, why dost thou abuse
 The bounteous largess given thee to give?
 Profitless usurer, why dost thou use
 So great a sum of sums, yet canst not live?
 For, having traffic with thyself alone,
 Thou of thyself thy sweet self dost deceive.
 Then how, when nature calls thee to be gone,
 What acceptable audit canst thou leave?
 Thy unus'd beauty must be tomb'd with thee,
 Which, used, lives th' executor to be².

V.

Those hours, that with gentle work did frame
 The lovely gaze where every eye doth dwell,

¹ — whose UN-EAR'D womb] "Un-ear'd" is *un-ploughed, untilled*. See this Vol. pp. 139. 148. 483.

² Which, used, lives TH' executor to be.] So every copy of the old edition we have been able to inspect. Modern editors read "*thy* executor," forgetting that "used" is a dissyllable, and, unprecedentedly, substituting *y* for an apostrophe.

Will play the tyrants to the very same,
 And that unfair, which fairly doth excel :
 For never-resting time leads summer on
 To hideous winter, and confounds him there ;
 Sap check'd with frost, and lusty leaves quite gone,
 Beauty o'er-snow'd, and bareness every where :
 Then, were not summer's distillation left,
 A liquid prisoner pent in walls of glass,
 Beauty's effect with beauty were bereft,
 Nor it, nor no remembrance what it was :
 But flowers distill'd, though they with winter meet,
 Leese but their show³ ; their substance still lives sweet.

VI.

Then, let not winter's ragged hand deface
 In thee thy summer, ere thou be distill'd :
 Make sweet some phial ; treasure thou some place
 With beauty's treasure, ere it be self-kill'd.
 That use is not forbidden usury⁴,
 Which happies those that pay the willing loan ;
 That's for thyself to breed another thee,
 Or ten times happier, be it ten for one :
 Ten times thyself were happier than thou art,
 If ten of thine ten times refigur'd thee.
 Then, what could death do if thou shouldst depart,
 Leaving thee living in posterity ?
 Be not self-will'd ; for thou art much too fair
 To be death's conquest, and make worms thine heir.

VII.

Lo ! in the orient when the gracious light
 Lifts up his burning head, each under eye
 Doth homage to his new-appearing sight,
 Serving with looks his sacred majesty ;
 And having climb'd the steep-up heavenly hill,
 Resembling strong youth in his middle age,
 Yet mortal looks adore his beauty still,

³ LEESE but their show ;] " Leese " is an old form of *lose*. In Shakespeare's time it was not generally adopted, unless it were wanted for the rhyme, and he has it not elsewhere.

⁴ That USE is not forbidden usury,] " Use " and *usance* were the old terms for interest of money. See Vol. ii. p. 684 ; Vol. iv. p. 430 ; and Vol. v. p. 220.

Attending on his golden pilgrimage :
 But when from high-most pitch with weary car,
 Like feeble age, he reeleth from the day,
 The eyes, 'fore duteous, now converted are
 From his low tract, and look another way.
 So thou thyself, out-going in thy noon,
 Unlook'd on diest, unless thou get a son.

VIII.

Music to hear⁵, why hear'st thou music sadly ?
 Sweets with sweets war not, joy delights in joy.
 Why lov'st thou that which thou receiv'st not gladly,
 Or else receiv'st with pleasure thine annoy ?
 If the true concord of well-tuned sounds,
 By unions married, do offend thine ear,
 They do but sweetly chide thee, who confounds
 In singleness the parts that thou shouldst bear.
 Mark, how one string, sweet husband to another,
 Strikes each in each by mutual ordering ;
 Resembling sire and child and happy mother,
 Who all in one one pleasing note do sing :
 Whose speechless song, being many, seeming one,
 Sings this to thee,—thou, single, wilt prove none.

IX.

Is it for fear to wet a widow's eye,
 That thou consum'st thyself in single life ?
 Ah ! if thou issueless shalt hap to die,
 The world will wail thee, like a makeless wife⁶ ;

⁵ Music to hear,] *i. e.* Thou, to whom it is music to listen.

⁶ — like a MAKELESS wife ;] *i. e.* Like a *mateless* wife : *make* and *mate* were sometimes used indifferently : Chaucer always has *make*, and Spenser and Shakespeare generally *mate*. To *mate* is probably from the A. S. *metan*, to meet : hence also, perhaps, to *match*. There is a passage in Beaumont and Fletcher's "Love's Pilgrimage," A. v. sc. 4 (Edit. Dyce, xi. p. 313), which, from having been originally misprinted, no editor has understood : the usual text has been,

"Go home a waited Leocadia,"

which, we must be excused for saying, is mere nonsense. The old compositor mistook *w* for *m*, and printed *wated* for "mated : " Leocadia was to be married, and the words, which precede those we have quoted, "Go home a wife," ought to have shown the misprint, and to have proved that

"Go home a *mated* Leocadia "

must be the true language of the poet. Strange to say, no commentator, not even the last, has ever detected the error.

The world will be thy widow, and still weep,
 That thou no form of thee hast left behind,
 When every private widow well may keep,
 By children's eyes, her husband's shape in mind.
 Look, what an unthrift in the world doth spend,
 Shifts but his place, for still the world enjoys it;
 But beauty's waste hath in the world an end,
 And, kept unus'd, the user so destroys it.
 No love toward others in that bosom sits,
 That on himself such murderous shame commits.

X.

For shame! deny that thou bear'st love to any,
 Who for thyself art so unprovident.
 Grant, if thou wilt, thou art belov'd of many,
 But that thou none lov'st is most evident;
 For thou art so possess'd with murderous hate,
 That 'gainst thyself thou stick'st not to conspire,
 Seeking that beauteous roof to ruinate,
 Which to repair should be thy chief desire.
 Oh! change thy thought, that I may change my mind.
 Shall hate be fairer lodg'd than gentle love?
 Be, as thy presence is, gracious and kind,
 Or to thyself, at least, kind-hearted prove:
 Make thee another self, for love of me,
 That beauty still may live in thine or thee.

XI.

As fast as thou shalt wane, so fast thou growest
 In one of thine, from that which thou departest;
 And that fresh blood which youngly thou bestowest,
 Thou mayst call thine, when thou from youth convertest.
 Herein lives wisdom, beauty, and increase;
 Without this, folly, age, and cold decay:
 If all were minded so, the times should cease,
 And threescore year would make the world away.
 Let those whom nature hath not made for store,
 Harsh, featureless, and rude, barrenly perish:
 Look, whom she best endow'd, she gave thee more⁷;
 Which bounteous gift thou shouldst in bounty cherish.

⁷ — she gave *THEE* more;] In our first edition we were disposed to think that the old text, "she gave *the* more," might be preserved; but on re-consideration

She carv'd thee for her seal, and meant thereby,
Thou shouldst print more, not let that copy die.

XII.

When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls all silver'd o'er with white⁸;
When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd,
And summer's green all girded up in sheaves,
Borne on the bier with white and bristly beard;
Then, of thy beauty do I question make,
That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake,
And die as fast as they see others grow;
And nothing 'gainst time's scythe can make defence,
Save breed, to brave him when he takes thee hence.

XIII.

Oh, that you were yourself! but, love, you are
No longer your's, than you yourself here live:
Against this coming end you should prepare,
And your sweet semblance to some other give.
So should that beauty which you hold in lease,
Find no determination: then, you were
Yourself again, after yourself's decease,
When your sweet issue your sweet form should bear.
Who lets so fair a house fall to decay,
Which husbandry in honour might uphold
Against the stormy gusts of winter's day,
And barren rage of death's eternal cold?
Oh! none but unthrifths. Dear my love, you know,
You had a father: let your son say so.

we are of opinion, that Malone and others were justified in altering *the* to "thee:" few errors were more common.

⁸ And sable curls ALL silver'd o'er with white;] The 4to, 1609, has "*or silver'd o'er with white,*" an evident error of the press. In "*Hamlet,*" A. i. sc. 2, Vol. v. p. 488, we meet with the expression "*a sable silvered.*"

XIV.

Not from the stars do I my judgment pluck,
 And yet, methinks, I have astronomy,
 But not to tell of good, or evil luck,
 Of plagues, of dearths, or seasons' quality;
 Nor can I fortune to brief minutes tell,
 Pointing to each his thunder, rain, and wind;
 Or say with princes if it shall go well,
 By oft predict that I in heaven find:
 But from thine eyes my knowledge I derive,
 And, constant stars, in them I read such art,
 As truth and beauty shall together thrive,
 If from thyself to store thou wouldst convert;
 Or else of thee this I prognosticate,
 Thy end is truth's and beauty's doom, and date.

XV.

When I consider every thing that grows
 Holds in perfection but a little moment;
 That this huge stage⁹ presenteth nought but shows,
 Whereon the stars in secret influence comment;
 When I perceive that men as plants increase,
 Cheered and check'd even by the selfsame sky,
 Vaunt in their youthful sap, at height decrease,
 And wear their brave state out of memory;
 Then, the conceit of this inconstant stay
 Sets you, most rich in youth, before my sight,
 Where wasteful time debateth with decay,
 To change your day of youth to sullied night;
 And, all in war with time, for love of you,
 As he takes from you, I engraft you new.

XVI.

But wherefore do not you a mightier way
 Make war upon this bloody tyrant, time,
 And fortify yourself in your decay
 With means more blessed than my barren rhyme?

⁹ That this huge STAGE] Modern editors, from not consulting the original copy, but following Malone implicitly, misprint "stage" *state*. It is singular that the context alone never led them to discover the obvious error, into which the Rev. Mr. Dyce unconsciously falls.

Now stand you on the top of happy hours,
 And many maiden gardens, yet unset,
 With virtuous wish would bear your living flowers¹,
 Much liker than your painted counterfeit:
 So should the lines of life that life repair,
 Which this, time's pencil, or my pupil pen,
 Neither in inward worth, nor outward fair,
 Can make you live yourself in eyes of men.
 To give away yourself, keeps yourself still,
 And you must live, drawn by your own sweet skill.

XVII.

Who will believe my verse in time to come,
 If it were fill'd with your most high deserts?
 Though yet, heaven knows, it is but as a tomb
 Which hides your life, and shows not half your parts.
 If I could write the beauty of your eyes,
 And in fresh numbers number all your graces,
 The age to come would say, "this poet lies;
 Such heavenly touches ne'er touch'd earthly faces."
 So should my papers, yellow'd with their age,
 Be scorn'd, like old men of less truth than tongue,
 And your true rights be term'd a poet's rage,
 And stretched metre of an antique song;
 But were some child of your's alive that time,
 You should live twice—in it, and in my rhyme.

XVIII.

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date.
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd,
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou owest;

¹ — would bear YOUR living flowers,] This is the reading of the 4to, and it is clearly right, though Malone changed "your" to *you*.

Nor shall death brag thou wander'st in his shade,
 When in eternal lines to time thou growest.
 So long as men can breathe, or eyes can see,
 So long lives this; and this gives life to thee.

XIX.

Devouring Time, blunt thou the lion's paws,
 And make the earth devour her own sweet brood;
 Pluck the keen teeth from the fierce tiger's jaws,
 And burn the long-liv'd phoenix in her blood:
 Make glad and sorry seasons as thou fleets,
 And do whate'er thou wilt, swift-footed Time,
 To the wide world, and all her fading sweets;
 But I forbid thee one most heinous crime:—
 Oh! carve not with thy hours my love's fair brow,
 Nor draw no lines there with thine antique pen;
 Him in thy course untainted do allow,
 For beauty's pattern to succeeding men.
 Yet, do thy worst, old Time: despite thy wrong,
 My love shall in my verse ever live young.

XX.

A woman's face, with nature's own hand painted,
 Hast thou, the master-mistress of my passion;
 A woman's gentle heart, but not acquainted
 With shifting change, as is false women's fashion:
 An eye more bright than their's, less false in rolling,
 Gilding the object whereupon it gazeth;
 A man in hue, all hues in his controlling²,
 Which steals men's eyes, and women's souls amazeth:
 And for a woman wert thou first created;
 Till nature, as she wrought thee, fell a doting,
 And by addition me of thee defeated,
 By adding one thing to my purpose nothing.
 But since she prick'd thee out for women's pleasure,
 Mine be thy love, and thy love's use their treasure.

² A man in hue, all HUES in his controlling,] "Hues" is spelt *Hews* in the old copy, with a capital letter, and hence Tyrwhitt supposed that Shakespeare meant to play upon the word, and that this sonnet and others were addressed to a person of the name of Hughes. See the Introduction.

XXI.

So is it not with me, as with that muse
 Stirr'd by a painted beauty to his verse
 Who heaven itself for ornament doth use,
 And every fair with his fair doth rehearse;
 Making a couplement of proud compare,
 With sun and moon, with earth and sea's rich gems,
 With April's first-born flowers, and all things rare
 That heaven's air in this huge rondure hems.
 Oh! let me, true in love, but truly write,
 And then, believe me, my love is as fair
 As any mother's child, though not so bright
 As those gold candles fix'd in heaven's air:
 Let them say more that like of hear-say well;
 I will not praise, that purpose not to sell.

XXII.

My glass shall not persuade me I am old,
 So long as youth and thou are of one date;
 But when in thee time's furrows I behold,
 Then look I death my days should expiate³;
 For all that beauty that doth cover thee,
 Is but the seemly raiment of my heart,
 Which in thy breast doth live, as thine in me.
 How can I, then, be elder than thou art?
 Oh! therefore, love, be of thyself so wary,
 As I, not for myself, but for thee will,
 Bearing thy heart, which I will keep so chary
 As tender nurse her babe from faring ill.
 Presume not on thy heart, when mine is slain;
 Thou gav'st me thine, not to give back again.

XXIII.

As an unperfect actor on the stage,
 Who with his fear is put beside his part,

³ Then look I death my days should EXPIATE;] In "Richard III.," Vol. iv. p. 287, Shakespeare uses the word "expiate" exactly in the same sense, *i. e.* *terminate* or *finish*:—

"Make haste: the hour of death is *expiate*."

Shakespeare was not peculiar in this respect; but the quotation made by Malone from "Lochrine," 1595, is hardly in point:—

"Lives Sabren yet to expiate my wrath?"

Or some fierce thing, replete with too much rage,
 Whose strength's abundance weakens his own heart :
 So I, for fear of trust, forget to say
 The perfect ceremony of love's rite,
 And in mine own love's strength seem to decay,
 O'er-charg'd with burden of mine own love's might.
 Oh ! let my books be, then, the eloquence
 And dumb presages of my speaking breast,
 Who plead for love, and look for recompence,
 More than that tongue that more hath more express'd.
 Oh ! learn to read what silent love hath writ :
 To hear with eyes belongs to love's fine wit.

XXIV.

Mine eye hath play'd the painter, and hath steel'd
 Thy beauty's form in table of my heart⁴ :
 My body is the frame wherein 'tis held,
 And perspective it is best painter's art ;
 For through the painter must you see his skill,
 To find where your true image pictur'd lies ;
 Which in my bosom's shop is hanging still,
 That hath his windows glazed with thine eyes.
 Now, see what good turns eyes for eyes have done :
 Mine eyes have drawn thy shape, and thine for me
 Are windows to my breast, where-through the sun
 Delights to peep, to gaze therein on thee ;
 Yet eyes this cunning want, to grace their art,
 They draw but what they see, know not the heart.

XXV.

Let those who are in favour with their stars
 Of public honour and proud titles boast,
 Whilst I, whom fortune of such triumph bars,
 Unlook'd for joy in that I honour most.
 Great princes' favourites their fair leaves spread,
 But as the marigold at the sun's eye ;

⁴ — in TABLE of my heart:] The word "table" was frequently used for *picture* ; but it seems properly to have meant the material upon which a picture was painted, and, perhaps, called a "table" because, at an early date, it was of wood. The passage is quoted on p. 570 of this Vol. with reference to the meaning of the word "steld," there employed.

And in themselves their pride lies buried,
 For at a frown they in their glory die.
 The painful warrior, famoused for fight ⁵,
 After a thousand victories once foil'd,
 Is from the book of honour razed quite,
 And all the rest forgot for which he toil'd :
 Then, happy I, that love and am beloved,
 Where I may not remove, nor be removed.

XXVI.

Lord of my love, to whom in vassalage
 Thy merit hath my duty strongly knit,
 To thee I send this written embassy,
 To witness duty, not to show my wit :
 Duty so great, which wit so poor as mine
 May make seem bare, in wanting words to show it,
 But that I hope some good conceit of thine
 In thy soul's thought, all naked, will bestow it ;
 Till whatsoever star that guides my moving,
 Points on me graciously with fair aspect,
 And puts apparel on my tattered loving,
 To show me worthy of thy sweet respect :
 Then may I dare to boast how I do love thee ;
 Till then, not show my head where thou mayst prove me.

XXVII.

Weary with toil I haste me to my bed,
 The dear repose for limbs with travel tired ;
 But then begins a journey in my head,
 To work my mind, when body's work's expired :
 For then my thoughts (from far where I abide)
 Intend a zealous pilgrimage to thee,
 And keep my drooping eyelids open wide,
 Looking on darkness which the blind do see :

⁵ — famoused for FIGHT,] "Fight" was substituted by Theobald for *worth* of the 4to, 1609, which does not suit the rhyme. We may doubt, however, whether the lines did not originally run thus :—

"The painful warrior, famoused for *worth*,
 After a thousand victories once foil'd,
 Is from the book of honour razed *forth*,
 And all the rest forgot for which he toil'd."

We do not, however, think it necessary to disturb the text, as it has stood for more than a century.

Save that my soul's imaginary sight
 Presents thy shadow⁶ to my sightless view,
 Which, like a jewel hung in ghastly night,
 Makes black night beauteous, and her old face new.
 Lo ! thus by day my limbs, by night my mind,
 For thee, and for myself, no quiet find.

XXVIII.

How can I, then, return in happy plight,
 That am debarr'd the benefit of rest ?
 When day's oppression is not eas'd by night,
 But day by night, and night by day, oppress'd ?
 And each, though enemies to either's reign,
 Do in consent shake hands to torture me ;
 The one by toil, the other to complain
 How far I toil, still farther off from thee.
 I tell the day, to please him thou art bright,
 And dost him grace when clouds do blot the heaven :
 So flatter I the swart-complexion'd night,
 When sparkling stars twire not, thou gild'st the even⁷ :
 But day doth daily draw my sorrows longer,
 And night doth nightly make grief's strength seem
 stronger⁸.

XXIX.

When in disgrace with fortune and men's eyes,
 I all alone bewep my outcast state,

⁶ Presents THY shadow] The 4to. reads corruptly, "their shadow."

⁷ When sparkling stars TWIRE not, thou GILD'ST the even:] To "twire" is to *peep*, as we stated in our first edition, and as Gifford urges in a note on Ben Jonson's "Sad Shepherd" (Vol. vi. p. 280), to which we referred. At the same time, we mentioned a speculation by Tyrwhitt, and a remark by Steevens: the first was, that "twire" might be used in the sense of *susurro*, and the last that it was possibly a corruption of *quire*. These suggestions Gifford calls "foolery," and the Rev. Mr. Dyce twice or three times re-echoes the word in his "Remarks" (p. 273); but we do not see that any thing is gained, in the way of criticism or illustration, by the employment and repetition of such terms, least of all as regards men who cannot now answer for themselves.

⁸ — make grief's STRENGTH seem stronger.] We cannot help thinking that the old printer here misprinted "strength" *length*; and that the use of the word "stronger" just afterwards, proves it. We have therefore amended the text, although in our former impression we were too much afraid of deviating from the old copy: to represent *length* as growing "stronger" can hardly be right.

And trouble deaf heaven with my bootless cries,
 And look upon myself, and curse my fate,
 Wishing me like to one more rich in hope,
 Featur'd like him, like him with friends possess'd,
 Desiring this man's art, and that man's scope,
 With what I most enjoy contented least;
 Yet in these thoughts myself almost despising,
 Haply I think on thee, and then my state
 (Like to the lark at break of day arising
 From sullen earth) sings hymns at heaven's gate:
 For thy sweet love remember'd such wealth brings,
 That then I scorn to change my state with kings.

XXX.

When to the sessions of sweet silent thought
 I summon up remembrance of things past,
 I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste:
 Then, can I drown an eye, unus'd to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long since cancell'd woe,
 And moan th' expense of many a vanish'd sight.
 Then, can I grieve at grievances fore-gone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoaned moan,
 Which I new pay, as if not paid before:
 But if the while I think on thee, dear friend,
 All losses are restor'd, and sorrows end.

XXXI.

Thy bosom is endeared with all hearts,
 Which I by lacking have supposed dead,
 And there reigns love, and all love's loving parts,
 And all those friends which I thought buried.
 How many a holy and obsequious tear⁹
 Hath dear religious love stol'n from mine eye,

⁹ — and OBSEQUIOUS tear] *i. e.* A tear as at the obsequies of the dead. Shakespeare has before several times employed the word in this manner: see Vol. iv. pp. 153. 231. In "Hamlet," Vol. v. p. 482, we have the expression "obsequious sorrow," and in "Titus Andronicus," Vol. v. p. 88, we have "obsequious tears" used in the same way.

As interest of the dead, which now appear
 But things remov'd, that hidden in thee lie¹!
 Thou art the grave where buried love doth live,
 Hung with the trophies of my lovers gone,
 Who all their parts of me to thee did give;
 That due of many now is thine alone:
 Their images I lov'd I view in thee,
 And thou (all they) hast all the all of me.

XXXII.

If thou survive my well-contented day,
 When that churl death my bones with dust shall cover;
 And shalt by fortune once more re-survey
 These poor rude lines of thy deceased lover,
 Compare them with the bettering of the time;
 And though they be out-stripp'd by every pen,
 Reserve them for my love, not for their rhyme,
 Exceeded by the height of happier men.
 Oh! then vouchsafe me but this loving thought:
 "Had my friend's muse grown with this growing age,
 A dearer birth than this his love had brought,
 To march in ranks of better equipage:
 But since he died, and poets better prove,
 Their's for their style I'll read, his for his love."

XXXIII.

Full many a glorious morning have I seen
 Flatter the mountain tops with sovereign eye,
 Kissing with golden face the meadows green,
 Gilding pale streams with heavenly alchymy;
 Anon permit the basest clouds to ride
 With ugly rack on his celestial face,
 And from the forlorn world his visage hide,
 Stealing unseen to west with this disgrace.
 Even so my sun one early morn did shine,
 With all triumphant splendour on my brow;
 But out, alack! he was but one hour mine,
 The region cloud hath mask'd him from me now.

¹ — hidden in *THEE* lie!] The 4to, 1609, has *there* for "thee;" an evident misprint.

Yet him for this my love no whit disdaineth;
Suns of the world may stain, when heaven's sun staineth.

XXXIV.

Why didst thou promise such a beauteous day,
And make me travel forth without my cloak,
To let base clouds o'ertake me in my way,
Hiding thy bravery in their rotten smoke?
'Tis not enough that through the clouds thou break,
To dry the rain on my storm-beaten face,
For no man well of such a salve can speak,
That heals the wound, and cures not the disgrace:
Nor can thy shame give physic to my grief;
Though thou repent, yet I have still the loss:
Th' offender's sorrow lends but weak relief
To him that bears the strong offence's cross².
Ah! but those tears are pearl, which thy love sheds,
And they are rich and ransom all ill deeds.

XXXV.

No more be griev'd at that which thou hast done:
Roses have thorns, and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
Authorizing thy trespass with compare;
Myself corrupting, salving thy amiss,
Excusing thy sins more than thy sins are³:
For to thy sensual fault I bring in sense,
Thy adverse party is thy advocate,
And 'gainst myself a lawful plea commence.
Such civil war is in my love and hate,
That I an accessory needs must be
To that sweet thief which sourly robs from me.

² — the strong offence's CROSS.] The old copy has *loss*, instead of "cross," which Malone judiciously substituted.

³ Excusing THY sins more than THY sins are:] In this line in the old copy "thy" is twice misprinted *their*. The same error occurs in Sonnet xxxvii., and we have had it before in Sonnet xxvii.

XXXVI.

Let me confess that we two must be twain,
Although our undivided loves are one :
So shall those blots that do with me remain,
Without thy help by me be borne alone.
In our two loves there is but one respect,
Though in our lives a separable spite,
Which though it alter not love's sole effect,
Yet doth it steal sweet hours from love's delight.
I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame ;
Nor thou with public kindness honour me,
Unless thou take that honour from thy name :
 But do not so ; I love thee in such sort,
 As, thou being mine, mine is thy good report.

XXXVII.

As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made lame by fortune's dearest spite,
Take all my comfort of thy worth and truth ;
For whether beauty, birth, or wealth, or wit,
Or any of these all, or all, or more,
Entitled in thy parts do crowned sit,
I make my love engrafted to this store :
So then I am not lame, poor, nor despis'd,
Whilst that this shadow doth such substance give,
That I in thy abundance am suffic'd,
And by a part of all thy glory live.
 Look what is best, that best I wish in thee :
 This wish I have ; then, ten times happy me !

XXXVIII.

How can my muse want subject to invent,
While thou dost breathe, that pour'st into my verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse ?
Oh ! give thyself the thanks, if aught in me
Worthy perusal stand against thy sight ;

For who's so dumb that cannot write to thee,
 When thou thyself dost give invention light?
 Be thou the tenth muse, ten times more in worth
 Than those old nine which rhymers invoke;
 And he that calls on thee, let him bring forth
 Eternal numbers to out-live long date.

If my slight muse do please these curious days,
 The pain be mine, but thine shall be the praise.

XXXIX.

Oh! how thy worth with manners may I sing,
 When thou art all the better part of me?
 What can mine own praise to mine own self bring?
 And what is't but mine own, when I praise thee?
 Even for this let us divided live,
 And our dear love lose name of single one,
 That by this separation I may give
 That due to thee which thou deserv'st alone.
 Oh absence! what a torment wouldst thou prove,
 Were it not thy sour leisure gave sweet leave
 To entertain the time with thoughts of love,
 Which time and thoughts so sweetly doth deceive⁴,
 And that thou teachest how to make one twain,
 By praising him here, who doth hence remain.

XL.

Take all my loves, my love; yea, take them all:
 What hast thou then more than thou hadst before?
 No love, my love, that thou mayst true love call:
 All mine was thine before thou hadst this more.
 Then, if for my love thou my love receivest,
 I cannot blame thee, for my love thou usest;
 But yet be blam'd, if thou thyself deceivest⁵
 By wilful taste of what thyself refusest.
 I do forgive thy robbery, gentle thief,
 Although thou steal thee all my poverty;

⁴ — so sweetly DOETH deceive,] In the 4to. it is printed "*dost* deceive," and, possibly, it is right.

⁵ — if thou THYSELF deceivest] The 4to. reads, "if thou *this* self deceivest."

And yet love knows it is a greater grief
 To bear love's wrong, than hate's known injury.
 Lascivious grace, in whom all ill well shows,
 Kill me with spites, yet we must not be foes.

XLI.

Those pretty wrongs that liberty commits,
 When I am sometime absent from thy heart,
 Thy beauty and thy years full well befits,
 For still temptation follows where thou art.
 Gentle thou art, and therefore to be won,
 Beauteous thou art, therefore to be assailed⁶;
 And when a woman woos, what woman's son
 Will sourly leave her till she have prevailed.
 Ah me! but yet thou mightst my seat forbear,
 And chide thy beauty and thy straying youth,
 Who lead thee in their riot even there
 Where thou art forc'd to break a two-fold truth;
 Her's, by thy beauty tempting her to thee,
 Thine, by thy beauty being false to me.

XLII.

That thou hast her, it is not all my grief,
 And yet it may be said, I lov'd her dearly;
 That she hath thee, is of my wailing chief,
 A loss in love that touches me more nearly.
 Loving offenders, thus I will excuse ye:—
 Thou dost love her, because thou know'st I love her⁷;
 And for my sake even so doth she abuse me,
 Suffering my friend for my sake to approve her.
 If I lose thee, my loss is my love's gain,
 And losing her, my friend hath found that loss;
 Both find each other, and I lose both twain,
 And both for my sake lay on me this cross:

⁶ — therefore to be assailed;] There are two very corresponding lines in "Henry VI., Part I.," A. v. sc. 3, Vol. iii. p. 726:—

"She's beautiful, and therefore to be woo'd;
 She is a woman, therefore to be won."

See also the note upon the passage, referring to R. Greene's "Planetomachia."

⁷ — because thou KNOW'ST I love her;] So the old copy, and rightly: modern editors have changed "know'st" to *knew'st*.

But here's the joy ; my friend and I are one.
Sweet flattery !—then, she loves but me alone.

XLIII.

When most I wink, then do mine eyes best see,
For all the day they view things unrespected ;
But when I sleep, in dreams they look on thee,
And darkly bright are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form, form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so ?
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade^s
Through heavy sleep on sightless eyes doth stay ?
All days are nights to see, till I see thee,
And nights bright days, when dreams do show thee me.

XLIV.

If the dull substance of my flesh were thought,
Injurious distance should not stop my way ;
For then, despite of space, I would be brought
From limits far remote where thou dost stay.
No matter then, although my foot did stand
Upon the farthest earth remov'd from thee ;
For nimble thought can jump both sea and land,
As soon as think the place where he would be.
But ah ! thought kills me, that I am not thought,
To leap large lengths of miles when thou art gone,
But that, so much of earth and water wrought,
I must attend time's leisure with my moan ;
Receiving nought by elements so slow
But heavy tears, badges of either's woe.

^s — THY fair imperfect shade] “ *Their* fair imperfect shade” in the old copy. There must have been some peculiarity in the old MS., rendering this error of such frequent occurrence: possibly “thy” was mistaken for the abridgement of *their*. See also the note on p. 606, where other instances are pointed out.

XLV.

The other two, slight air and purging fire,
 Are both with thee, wherever I abide;
 The first my thought, the other my desire,
 These present-absent with swift motion slide:
 For when these quicker elements are gone
 In tender embassy of love to thee,
 My life, being made of four, with two alone
 Sinks down to death, oppress'd with melancholy,
 Until life's composition be recured
 By those swift messengers return'd from thee,
 Who even but now come back again, assured
 Of thy fair health⁹, recounting it to me:
 This told, I joy; but then, no longer glad,
 I send them back again, and straight grow sad.

XLVI.

Mine eye and heart are at a mortal war,
 How to divide the conquest of thy sight;
 Mine eye my heart thy picture's sight would bar,
 My heart mine eye the freedom of that right.
 My heart doth plead, that thou in him dost lie,
 (A closet never pierc'd with crystal eyes)
 But the defendant doth that plea deny,
 And says in him thy fair appearance lies.
 To 'cide this title¹ is impannelled
 A quest of thoughts, all tenants to the heart;
 And by their verdict is determined
 The clear eye's moiety², and the dear heart's part:
 As thus; mine eye's due is thine outward part,
 And my heart's right thine inward love of heart.

⁹ Of thy fair health,] The old copy has "*their* fair health." The same error occurs in the next sonnet, in the line

"Mine eye my heart *thy* picture's sight would bar."

Considering the manner in which the sonnets were handed about in MS., it is, perhaps, surprising that they were not more importantly corrupted.

¹ To 'cide this title] To "'cide" for to *decide*. "A quest of thoughts" in the next line is, of course, an *inquest* or *jury* of thoughts.

² The clear eye's moiety,] "*Moiety*" was used for any portion or share. In the dedication of his "*Lucrece*," Shakespeare speaks of "a superfluous *moiety*," for a superfluous *part*.—In the two next lines of this sonnet, "*thine*" is misprinted in the 4to, 1609, *their*.

XLVII.

Betwixt mine eye and heart a league is took,
And each doth good turns now unto the other.
When that mine eye is famish'd for a look,
Or heart in love with sighs himself doth smother,
With my love's picture then my eye doth feast,
And to the painted banquet bids my heart :
Another time mine eye is my heart's guest,
And in his thoughts of love doth share a part :
So, either by thy picture or my love,
Thyself away art present still with me ;
For thou not farther than my thoughts canst move,
And I am still with them, and they with thee ;
Or, if they sleep, thy picture in my sight
Awakes my heart to heart's and eye's delight.

XLVIII.

How careful was I, when I took my way,
Each trifle under truest bars to thrust ;
That to my use it might unused stay
From hands of falsehood, in sure wards of trust !
But thou, to whom my jewels trifles are,
Most worthy comfort, now my greatest grief,
Thou, best of dearest, and mine only care,
Art left the prey of every vulgar thief.
Thee have I not lock'd up in any chest,
Save where thou art not, though I feel thou art,
Within the gentle closure of my breast,
From whence at pleasure thou mayst come and part ;
And even thence thou wilt be stol'n, I fear,
For truth proves thievish for a prize so dear.

XLIX.

Against that time, if ever that time come,
When I shall see thee frown on my defects,
Whenas thy love hath cast his utmost sum,
Call'd to that audit by advis'd respects ;
Against that time, when thou shalt strangely pass,
And scarcely greet me with that sun, thine eye ;

When love, converted from the thing it was,
 Shall reasons find of settled gravity;
 Against that time do I ensconce me here,
 Within the knowledge of mine own desert,
 And this my hand against myself uprear,
 To guard the lawful reasons on thy part:
 To leave poor me thou hast the strength of laws,
 Since why to love I can allege no cause.

L.

How heavy do I journey on the way,
 When what I seek (my weary travel's end)
 Doth teach that ease and that repose to say,
 "Thus far the miles are measur'd from thy friend!"
 The beast that bears me, tired with my woe,
 Plods dully on³ to bear that weight in me,
 As if by some instinct the wretch did know,
 His rider lov'd not speed being made from thee.
 The bloody spur cannot provoke him on
 That sometimes anger thrusts into his hide,
 Which heavily he answers with a groan,
 More sharp to me than spurring to his side;
 For that same groan doth put this in my mind,
 My grief lies onward, and my joy behind.

LI.

Thus can my love excuse the slow offence
 Of my dull bearer, when from thee I speed:
 From where thou art why should I haste me thence?
 Till I return of posting is no need.
 Oh! what excuse will my poor beast then find,
 When swift extremity can seem but slow?
 Then should I spur, though mounted on the wind;
 In winged speed no motion shall I know:
 Then can no horse with my desire keep pace;
 Therefore desire, (of perfect love being made)
 Shall neigh (no dull flesh) in his fiery race;
 But love, for love, thus shall excuse my jade;

³ Plods DULLY on] A happy literal emendation by Malone: the old copy has *duly* for "dully." In the next sonnet, the horse is called a "*dull* bearer."

Since from thee going he went wilful-slow,
Towards thee I'll run, and give him leave to go.

LII.

So am I as the rich, whose blessed key
Can bring him to his sweet up-locked treasure,
The which he will not every hour survey,
For blunting the fine point of seldom pleasure ;
Therefore, are feasts so solemn and so rare,
Since seldom coming, in the long year set
Like stones of worth, they thinly placed are,
Or captain jewels in the carcanet.
So is the time that keeps you as my chest,
Or as the wardrobe which the robe doth hide,
To make some special instant special-blest,
By new unfolding his imprison'd pride.
Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lack'd, to hope.

LIII.

What is your substance, whereof are you made,
That millions of strange shadows on you tend ?
Since every one hath, every one, one shade,
And you, but one, can every shadow lend.
Describe Adonis, and the counterfeit
Is poorly imitated after you ;
On Helen's cheek all art of beauty set,
And you in Grecian tires are painted new :
Speak of the spring, and foison of the year ⁴,
The one doth shadow of your beauty show,
The other as your bounty doth appear ;
And you in every blessed shape we know.
In all external grace you have some part,
But you like none, none you, for constant heart.

LIV.

Oh, how much more doth beauty beauteous seem,
By that sweet ornament which truth doth give !

⁴ — and FOISON of the year,] “Foison” is *plenty*. See Vol. v. p. 444. In this instance it is put for autumn and its abundance.

The rose looks fair, but fairer we it deem
 For that sweet odour which doth in it live.
 The canker-blooms have full as deep a dye,
 As the perfumed tincture of the roses ;
 Hang on such thorns, and play as wantonly
 When summer's breath their masked buds discloses ;
 But, for their virtue⁵ only is their show,
 They live unwoo'd, and unrespected fade ;
 Die to themselves. Sweet roses do not so ;
 Of their sweet deaths are sweetest odours made :
 And so of you, beauteous and lovely youth,
 When that shall fade, my verse distils your truth.

LV.

Not marble, nor the gilded monuments
 Of princes, shall out-live this powerful rhyme ;
 But you shall shine more bright in these contents
 Than unswept stone, besmear'd with sluttish time.
 When wasteful war shall statues overturn,
 And broils root out the work of masonry,
 Nor Mars his sword, nor war's quick fire shall burn
 The living record of your memory.
 'Gainst death and all-oblivious enmity
 Shall you pace forth : your praise shall still find room
 Even in the eyes of all posterity,
 That wear this world out to the ending doom.
 So, till the judgment that yourself arise,
 You live in this, and dwell in lovers' eyes.

LVI.

Sweet love, renew thy force ; be it not said,
 Thy edge should blunter be than appetite,
 Which but to-day by feeding is allay'd,
 To-morrow sharpen'd in his former might :
 So, love, be thou ; although to-day thou fill
 Thy hungry eyes, even till they wink with fulness,
 To-morrow see again, and do not kill
 The spirit of love with a perpetual dulness.

⁵ But, for their virtue] We have had such repeated instances of it, that it is scarcely necessary to observe here, that "for" means *because*.

Let this sad interim like the ocean be
 Which parts the shore, where two contracted new
 Come daily to the banks, that when they see
 Return of love more blest may be the view ;
 Or call it winter ⁶, which being full of care,
 Makes summer's welcome thrice more wish'd, more rare.

LVII.

Being your slave, what should I do but tend
 Upon the hours and times of your desire ?
 I have no precious time at all to spend,
 Nor services to do, till you require.
 Nor dare I chide the world-without-end hour,
 Whilst I, my sovereign, watch the clock for you,
 Nor think the bitterness of absence sour,
 When you have bid your servant once adieu :
 Nor dare I question with my jealous thought,
 Where you may be, or your affairs suppose ;
 But, like a sad slave, stay and think of nought,
 Save where you are, how happy you make those.
 So true a fool is love, that in your will
 (Though you do any thing) he thinks no ill.

LVIII.

That God forbid, that made me first your slave,
 I should in thought control your times of pleasure,
 Or at your hand th' account of hours to crave,
 Being your vassal, bound to stay your leisure !
 Oh ! let me suffer (being at your beck)
 Th' imprison'd absence of your liberty ;
 And patience, tame to sufferance, bide each check,
 Without accusing you of injury.
 Be where you list ; your charter is so strong,
 That you yourself may privilege your time :
 Do what you will ; to you it doth belong
 Yourself to pardon of self-doing crime.
 I am to wait, though waiting so be hell,
 Not blame your pleasure, be it ill or well.

⁶ Or call it winter,] The old copy reads, "As call it," &c. The emendation was proposed by Tyrwhitt.

LIX.

If there be nothing new, but that which is
 Hath been before, how are our brains beguil'd,
 Which, labouring for invention, bear amiss
 The second burden of a former child?
 Oh! that record could with a backward look,
 Even of five hundred courses of the sun,
 Show me your image in some antique book,
 Since mind at first in character was done;
 That I might see what the old world could say
 To this composed wonder of your frame;
 Whether we are mended, or where better they',
 Or whether revolution be the same.

Oh! sure I am, the wits of former days
 To subjects worse have given admiring praise.

LX.

Like as the waves make towards the pebbled shore,
 So do our minutes hasten to their end;
 Each changing place with that which goes before,
 In sequent toil all forwards do contend.
 Nativity, once in the main of light,
 Crawls to maturity, wherewith being crown'd,
 Crooked eclipses 'gainst his glory fight,
 And time that gave doth now his gift confound.
 Time doth transfix the flourish set on youth,
 And delves the parallels in beauty's brow;
 Feeds on the rarities of nature's truth,
 And nothing stands but for his scythe to mow:
 And yet to times in hope my verse shall stand,
 Praising thy worth, despite his cruel hand.

⁷ — OR WHERE better they,] So the old copy; the clear meaning being, "whether we have improved, or in *what respects* were they better." Malone and modern editors suppose "where" to have been a misprint for *whether*; and it is true that *whether*, when it was to be pronounced as a monosyllable, was sometimes printed "where," though generally *whe'r*. However, it is not only needless to suppose any error here in the text, but injudicious to alter it, as the sense is thereby weakened. The first line of the next sonnet, in the preposition "towards," affords an instance of a word, sometimes employed as one, sometimes as two syllables, but there to be read in the time of one syllable. In Sonnet 70 "Either" must be considered a monosyllable. See also the note in Vol. v. p. 299.

LXI.

Is it thy will, thy image should keep open
 My heavy eyelids to the weary night?
 Dost thou desire my slumbers should be broken,
 While shadows, like to thee, do mock my sight?
 Is it thy spirit that thou send'st from thee
 So far from home, into my deeds to pry;
 To find out shames and idle hours in me,
 The scope and tenour of thy jealousy?
 Oh no! thy love, though much, is not so great:
 It is my love that keeps mine eye awake;
 Mine own true love that doth my rest defeat,
 To play the watchman ever for thy sake:
 For thee watch I, whilst thou dost wake elsewhere,
 From me far off, with others all too near.

LXII.

Sin of self-love possesseth all mine eye,
 And all my soul, and all my every part;
 And for this sin there is no remedy,
 It is so grounded inward in my heart.
 Methinks no face so gracious is as mine,
 No shape so true, no truth of such account;
 And for myself mine own worth do define,
 As I all other in all worths surmount.
 But when my glass shows me myself indeed,
 Beated and chopp'd^s with tann'd antiquity,
 Mine own self-love quite contrary I read;
 Self so self-loving were iniquity.
 'Tis thee (myself) that for myself I praise,
 Painting my age with beauty of thy days.

LXIII.

Against my love shall be, as I am now,
 With time's injurious hand crush'd and o'erworn;
 When hours have drain'd his blood, and fill'd his brow
 With lines and wrinkles; when his youthful morn

^s BEATED and chopp'd] We preserve here the old orthography, although *beaten* (or possibly *bated*) was perhaps intended. As Malone remarks, in "Henry V." we meet with *casted*, and in "Macbeth" with *thrusted*; but there *casten* and *thrusten* could not be used as the participles of the verbs to *cast* and to *thrust*.

Hath travell'd on to age's steepy night;
 And all those beauties, whereof now he's king,
 Are vanishing, or vanish'd, out of sight,
 Stealing away the treasure of his spring;
 For such a time do I now fortify
 Against confounding age's cruel knife,
 That he shall never cut from memory
 My sweet love's beauty, though my lover's life:
 His beauty shall in these black lines be seen,
 And they shall live, and he in them still green.

LXIV.

When I have seen by Time's fell hand defaced
 The rich proud cost of out-worn buried age;
 When sometime lofty towers I see down-rased,
 And brass eternal, slave to mortal rage:
 When I have seen the hungry ocean gain
 Advantage on the kingdom of the shore,
 And the firm soil win of the watery main,
 Increasing store with loss, and loss with store:
 When I have seen such interchange of state,
 Or state itself confounded to decay,
 Ruin hath taught me thus to ruminat—
 That time will come and take my love away.
 This thought is as a death, which cannot choose
 But weep to have that which it fears to lose.

LXV.

Since brass, nor stone, nor earth, nor boundless sea,
 But sad mortality o'ersways their power,
 How with this rage shall beauty hold a plea, -
 Whose action is no stronger than a flower?
 Oh! how shall summer's honey-breath hold out
 Against the wreckful siege of battering days,
 When rocks impregnable are not so stout,
 Nor gates of steel so strong, but time decays?
 Oh fearful meditation! where, alack,
 Shall time's best jewel from time's chest lie hid?
 Or what strong hand can hold his swift foot back?
 Or who his spoil of beauty can forbid?⁹

⁹ Or who his spoil of beauty can forbid? The old copy has "spoil or beauty."

Oh none! unless this miracle have might,
That in black ink my love may still shine bright.

LXVI.

Tir'd with all these, for restful death I cry;—
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplac'd,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping sway disabled¹,
And art made tongue-tied by authority,
And folly (doctor-like) controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill:
Tir'd with all these, from these would I be gone,
Save that to die I leave my love alone.

LXVII.

Ah! wherefore with infection should he live,
And with his presence grace impiety,
That sin by him advantage should achieve,
And lace itself with his society?
Why should false painting imitate his cheek,
And steal dead seeing of his living hue?
Why should poor beauty indirectly seek
Roses of shadow, since his rose is true?
Why should he live, now nature bankrupt is,
Beggard of blood to blush through lively veins?
For she hath no exchequer now but his,
And, proud of many, lives upon his gains.
Oh! him she stores, to show what wealth she had
In days long since, before these last so bad.

¹ — by limping sway DISABLED,] "Disabled" is here to be pronounced as four syllables. Elsewhere in his works, Shakespeare makes the same use of "redoubled," "enfeebled," "unmingled," &c. We need not adduce proofs to establish that in this respect he was not peculiar: all his contemporaries availed themselves of the same licence.

LXVIII.

Thus is his cheek the map of days out-worn,
 When beauty liv'd and died as flowers do now,
 Before these bastard signs of fair were borne,
 Or durst inhabit on a living brow;
 Before the golden tresses of the dead,
 The right of sepulchres, were shorn away,
 To live a second life on second head;
 Ere beauty's dead fleece made another gay.
 In him those holy antique hours are seen,
 Without all ornament, itself, and true,
 Making no summer of another's green,
 Robbing no old to dress his beauty new;
 And him as for a map doth nature store,
 To show false art what beauty was of yore.

LXIX.

Those parts of thee that the world's eye doth view,
 Want nothing that the thought of hearts can mend;
 All tongues (the voice of souls) give thee that due²,
 Uttering bare truth, even so as foes commend.
 Thine outward thus with outward praise is crown'd;
 But those same tongues that give thee so thine own,
 In other accents do this praise confound,
 By seeing farther than the eye hath shown.
 They look into the beauty of thy mind,
 And that, in guess, they measure by thy deeds;
 Then (churls) their thoughts, although their eyes were kind,
 To thy fair flower add the rank smell of weeds:
 But why thy odour matcheth not thy show,
 The solve is this³;—that thou dost common grow.

LXX.

That thou art blam'd shall not be thy defect,
 For slander's mark was ever yet the fair;

² — give thee that due,] This is Tyrwhitt's emendation of *end* of the 4to, 1609—"give thee that *end*." As Malone observes, the letters in the two words are the same, if the *n* be turned. In the next line but one, *Their* of the old copy ought, in all probability, to be *Thy* or "Thine."

³ The solve is this;] *i. e.* The *solution* is this. In the old copy, "solve" is printed *solye*, a very easy error, and very properly corrected by Malone, though Steevens would read *sole*.

The ornament of beauty is suspect,
 A crow that flies in heaven's sweetest air.
 So thou be good, slander doth but approve
 Thy worth the greater, being woo'd of time;
 For canker vice the sweetest buds doth love,
 And thou present'st a pure unstained prime.
 Thou hast pass'd by the ambush of young days,
 Either not assail'd, or victor being charged;
 Yet this thy praise cannot be so thy praise,
 To tie up envy, evermore enlarged:
 If some suspect of ill mask'd not thy show,
 Then, thou alone kingdoms of hearts shouldst owe.

LXXI.

No longer mourn for me when I am dead,
 Than you shall hear the surly sullen bell
 Give warning to the world that I am fled
 From this vile world, with vilest worms to dwell:
 Nay, if you read this line, remember not
 The hand that writ it; for I love you so,
 That I in your sweet thoughts would be forgot,
 If thinking on me then should make you woe.
 Oh! if (I say) you look upon this verse,
 When I perhaps compounded am with clay,
 Do not so much as my poor name rehearse,
 But let your love even with my life decay;
 Lest the wise world should look into your moan,
 And mock you with me after I am gone.

LXXII.

Oh! lest the world should task you to recite
 What merit liv'd in me, that you should love
 After my death, dear love, forget me quite,
 For you in me can nothing worthy prove;
 Unless you would devise some virtuous lie,
 To do more for me than mine own desert,
 And hang more praise upon deceased I,
 Than niggard truth would willingly impart.
 Oh! lest your true love may seem false in this,
 That you for love speak well of me untrue,

My name be buried where my body is,
 And live no more to shame nor me nor you.
 For I am sham'd by that which I bring forth;
 And so should you, to love things nothing worth.

LXXIII.

That time of year thou mayst in me behold,
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,
 Bare ruin'd choirs⁴, where late the sweet birds sang.
 In me thou seest the twilight of such day
 As after sunset fadeth in the west,
 Which by and by black night doth take away,
 Death's second self, that seals up all in rest:
 In me thou seest the glowing of such fire,
 That on the ashes of his youth doth lie,
 As the death-bed whereon it must expire,
 Consum'd with that which it was nourish'd by.
 This thou perceiv'st, which makes thy love more strong,
 To love that well which thou must leave ere long:

LXXIV.

But be contented: when that fell arrest
 Without all bail shall carry me away,
 My life hath in this line some interest,
 Which for memorial still with thee shall stay:
 When thou reviewest this, thou dost review
 The very part was consecrate to thee:
 The earth can have but earth, which is his due;
 My spirit is thine, the better part of me.
 So then thou hast but lost the dregs of life,
 The prey of worms, my body being dead;
 The coward conquest of a wretch's knife,
 Too base of thee to be remembered.
 The worth of that is that which it contains,
 And that is this, and this with thee remains.

⁴ Bare RUIN'D choirs,] This is the reading of the edition of these poems in 1640, and no doubt is the true one: the 4to, 1609, misprints "ruin'd" *rn'wd*. The poet likens himself to a tree in winter, deprived of its leaves, and no longer a shelter for singing birds.

LXXV.

So are you to my thoughts, as food to life,
 Or as sweet-season'd showers are to the ground;
 And for the peace of you I hold such strife,
 As 'twixt a miser and his wealth is found:
 Now proud as an enjoyer, and anon
 Doubting the filching age will steal his treasure:
 Now counting best to be with you alone,
 Then better'd that the world may see my pleasure:
 Sometime all full with feasting on your sight,
 And by and by clean starved for a look;
 Possessing or pursuing no delight,
 Save what is had, or must from you be took.
 Thus do I pine and surfeit day by day;
 Or gluttoning on all, or all away.

LXXVI.

Why is my verse so barren of new pride,
 So far from variation or quick change?
 Why, with the time, do I not glance aside
 To new-found methods and to compounds strange?
 Why write I still all one, ever the same,
 And keep invention in a noted weed,
 That every word doth almost tell my name⁵,
 Showing their birth, and where they did proceed?
 Oh! know, sweet love, I always write of you,
 And you and love are still my argument;
 So, all my best is dressing old words new,
 Spending again what is already spent:
 For as the sun is daily new and old,
 So is my love, still telling what is told.

LXXVII.

Thy glass will show thee how thy beauties wear,
 Thy dial how thy precious minutes waste;
 The vacant leaves thy mind's imprint will bear,
 And of this book this learning mayst thou taste:

⁵ — almost TELL my name,] There is little doubt that this correction by Malone is necessary: the 4to, 1609, reads "almost *fel* my name."

The wrinkles which thy glass will truly show,
 Of mouthed graves will give thee memory;
 Thou by thy dial's shady stealth mayst know
 Time's thievish progress to eternity.
 Look, what thy memory cannot contain,
 Commit to these waste blanks⁶, and thou shalt find
 Those children nurs'd, deliver'd from thy brain,
 To take a new acquaintance of thy mind.

These offices, so oft as thou wilt look,
 Shall profit thee, and much enrich thy book.

LXXVIII.

So oft have I invok'd thee for my muse,
 And found such fair assistance in my verse,
 As every alien pen hath got my use,
 And under thee their poesy disperse.
 Thine eyes that taught the dumb on high to sing,
 And heavy ignorance aloft to fly,
 Have added feathers to the learned's wing,
 And given grace a double majesty.
 Yet be most proud of that which I compile,
 Whose influence is thine, and born of thee:
 In others' works thou dost but mend the style,
 And arts with thy sweet graces graced be;
 But thou art all my art, and dost advance
 As high as learning my rude ignorance.

LXXIX.

Whilst I alone did call upon thy aid,
 My verse alone had all thy gentle grace;
 But now my gracious numbers are decay'd,
 And my sick muse doth give another place.
 I grant, sweet love, thy lovely argument
 Deserves the travail of a worthier pen;
 Yet what of thee thy poet doth invent,
 He robs thee of, and pays it thee again.
 He lends thee virtue, and he stole that word
 From thy behaviour; beauty doth he give,

⁶ Commit to these waste BLANKS,] This sonnet must have been sent with a book with blank leaves: here the old copy reads *blacks* for "blanks."

And found it in thy cheek ; he can afford
 No praise to thee but what in thee doth live.
 Then, thank him not for that which he doth say,
 Since what he owes thee, thou thyself dost pay.

LXXX.

Oh ! how I faint when I of you do write,
 Knowing a better spirit doth use your name,
 And in the praise thereof spends all his might,
 To make me tongue-tied, speaking of your fame :
 But since your worth, wide as the ocean is,
 The humble as the proudest sail doth bear,
 My saucy bark, inferior far to his,
 On your broad main doth wilfully appear.
 Your shallowest help will hold me up afloat,
 Whilst he upon your soundless deep doth ride ;
 Or, being wreck'd, I am a worthless boat,
 He of tall building, and of goodly pride :
 Then, if he thrive, and I be cast away,
 The worst was this—my love was my decay.

LXXXI.

Or I shall live your epitaph to make,
 Or you survive when I in earth am rotten :
 From hence your memory death cannot take,
 Although in me each part will be forgotten.
 Your name from hence immortal life shall have,
 Though I, once gone, to all the world must die :
 The earth can yield me but a common grave,
 When you entombed in men's eyes shall lie.
 Your monument shall be my gentle verse,
 Which eyes not yet created shall o'er-read ;
 And tongues to be your being shall rehearse,
 When all the breathers of this world are dead ;
 You still shall live (such virtue hath my pen)
 Where breath most breathes, even in the mouths of men.

LXXXII.

I grant thou wert not married to my muse,
 And, therefore, mayst without attaint o'er-look

The dedicated words which writers use
 Of their fair subject, blessing every book.
 Thou art as fair in knowledge as in hue,
 Finding thy worth a limit past my praise;
 And, therefore, art enforc'd to seek anew
 Some fresher stamp of the time-bettering days.
 And do so, love; yet when they have devis'd
 What strained touches rhetoric can lend,
 Thou, truly fair, wert truly sympathiz'd
 In true plain words, by thy true-telling friend;
 And their gross painting might be better used
 Where cheeks need blood: in thee it is abused.

LXXXIII.

I never saw that you did painting need,
 And, therefore, to your fair no painting set;
 I found, or thought I found, you did exceed
 The barren tender of a poet's debt:
 And, therefore, have I slept in your report,
 That you yourself, being extant, well might show
 How far a modern quill doth come too short,
 Speaking of worth, what worth in you doth grow.
 This silence for my sin you did impute,
 Which shall be most my glory, being dumb;
 For I impair not beauty being mute,
 When others would give life, and bring a tomb.
 There lives more life in one of your fair eyes,
 Than both your poets can in praise devise.

LXXXIV.

Who is it that says most? which can say more,
 Than this rich praise, that you alone are you?
 In whose confine immured is the store,
 Which should example where your equal grew.
 Lean penury within that pen doth dwell,
 That to his subject lends not some small glory;
 But he that writes of you, if he can tell
 That you are you, so dignifies his story:
 Let him but copy what in you is writ,
 Not making worse what nature made so clear,

And such a counterpart shall fame his wit,
 Making his style admired every where.
 You to your beauteous blessings add a curse,
 Being fond on praise, which makes your praises worse.

LXXXV.

My tongue-tied muse in manners holds her still,
 While comments of your praise, richly compil'd,
 Reserve their character with golden quill,
 And precious phrase by all the muses fil'd.
 I think good thoughts, whilst other write good words,
 And, like unletter'd clerk, still cry "Amen"
 To every hymn that able spirit affords,
 In polish'd form of well-refined pen.
 Hearing you prais'd, I say, "'tis so, 'tis true,"
 And to the most of praise add something more;
 But that is in my thought, whose love to you,
 Though words come hindmost, holds his rank before:
 Then, others for the breath of words respect,
 Me for my dumb thoughts, speaking in effect.

LXXXVI.

Was it the proud full sail of his great verse,
 Bound for the prize of all too precious you,
 That did my ripe thoughts in my brain inherse,
 Making their tomb the womb wherein they grew?
 Was it his spirit, by spirits taught to write
 Above a mortal pitch, that struck me dead?
 No, neither he, nor his compeers by night
 Giving him aid, my verse astonished:
 He, nor that affable familiar ghost,
 Which nightly gulls him with intelligence,
 As victors of my silence cannot boast.
 I was not sick of any fear from thence;
 But when your countenance fill'd up his line',
 Then lack'd I matter; that enfeebled mine.

⁷ — FILL'D up his line,] Steevens would make out that Shakespeare here meant *filed* or *polished* his line, and quoted Ben Jonson's verses upon Shakespeare, where he speaks of his "well-turned and true-*filed* lines;" but in the first place, the word is spelt *fil'd* (as "fill'd" was usually spelt), and not *fil'd* (as in Sonnet 85) in the 4to, 1609; and in the next, the preposition "up" shows that what the poet meant was "fill'd up" or *occupied*, and not *polished*.

LXXXVII.

Farewell: thou art too dear for my possessing,
And like enough thou know'st thy estimate:
The charter of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it, else mistaking;
So thy great gift, upon misprision growing,
Comes home again, on better judgment making.
Thus have I had thee, as a dream doth flatter;
In sleep a king, but waking, no such matter.

LXXXVIII.

When thou shalt be dispos'd to set me light,
And place my merit in the eye of scorn,
Upon thy side against myself I'll fight,
And prove thee virtuous, though thou art forsworn:
With mine own weakness being best acquainted,
Upon thy part I can set down a story
Of faults conceal'd, wherein I am attainted,
That thou in losing me shalt win much glory.
And I by this will be a gainer too;
For bending all my loving thoughts on thee,
The injuries that to myself I do,
Doing thee vantage, double vantage me.
Such is my love, to thee I so belong,
That for thy right myself will bear all wrong.

LXXXIX.

Say that thou didst forsake me for some fault,
And I will comment upon that offence:
Speak of my lameness, and I straight will halt,
Against thy reasons making no defence.
Thou canst not, love, disgrace me half so ill,
To set a form upon desired change,

As I'll myself disgrace : knowing thy will,
 I will acquaintance strangle, and look strange ;
 Be absent from thy walks ; and in my tongue
 Thy sweet beloved name no more shall dwell,
 Lest I (too much profane) should do it wrong,
 And haply of our old acquaintance tell.
 For thee, against myself I'll vow debate,
 For I must ne'er love him whom thou dost hate.

XC.

Then, hate me when thou wilt ; if ever, now :
 Now, while the world is bent my deeds to cross,
 Join with the spite of fortune, make me bow,
 And do not drop in for an after loss.
 Ah ! do not, when my heart hath scap'd this sorrow,
 Come in the rearward of a conquer'd woe ;
 Give not a windy night a rainy morrow,
 To linger out a purpos'd overthrow.
 If thou wilt leave me, do not leave me last,
 When other petty griefs have done their spite,
 But in the onset come : so shall I taste
 At first the very worst of fortune's might ;
 And other strains of woe, which now seem woe,
 Compar'd with loss of thee, will not seem so.

XCI.

Some glory in their birth, some in their skill,
 Some in their wealth, some in their body's force ;
 Some in their garments, though new-fangled ill ;
 Some in their hawks and hounds, some in their horse ;
 And every humour hath his adjunct pleasure,
 Wherein it finds a joy above the rest ;
 But these particulars are not my measure :
 All these I better in one general best.
 Thy love is better^s than high birth to me,
 Richer than wealth, prouder than garments' cost,

^s Thy love is BETTER] The old copy has *bitter*, an error of the press that, perhaps, hardly requires notice, because it does not affect the sense of the passage : in "Henry IV., Part II.," A. ii. sc. 1, Vol. iii. p. 451, "better," as we may presume, is misprinted *bitter*.

Of more delight than hawks or horses be ;
And having thee, of all men's pride I boast :
Wretched in this alone, that thou mayst take
All this away, and me most wretched make.

XCII.

But do thy worst to steal thyself away,
For term of life thou art assured mine ;
And life no longer than thy love will stay,
For it depends upon that love of thine :
Then, need I not to fear the worst of wrongs,
When in the least of them my life hath end.
I see a better state to me belongs
Than that which on thy humour doth depend :
Thou canst not vex me with inconstant mind,
Since that my life on thy revolt doth lie.
Oh, what a happy title do I find !
Happy to have thy love, happy to die !
But what's so blessed fair that fears no blot ?
Thou mayst be false, and yet I know it not.

XCIII.

So shall I live supposing thou art true,
Like a deceived husband ; so love's face
May still seem love to me, though alter'd new ;
Thy looks with me, thy heart in other place :
For there can live no hatred in thine eye ;
Therefore, in that I cannot know thy change.
In many's looks the false heart's history
Is writ in moods, and frowns, and wrinkles strange ;
But heaven in thy creation did decree,
That in thy face sweet love should ever dwell ;
Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell.
How like Eve's apple doth thy beauty grow,
If thy sweet virtue answer not thy show !

XCIV.

They that have power to hurt, and will do none,
That do not do the thing they most do show,

Who, moving others, are themselves as stone,
 Unmoved, cold, and to temptation slow;
 They rightly do inherit heaven's graces,
 And husband nature's riches from expense;
 They are the lords and owners of their faces,
 Others but stewards of their excellence.
 The summer's flower is to the summer sweet,
 Though to itself it only live and die;
 But if that flower with base infection meet,
 The basest weed outbraves his dignity;
 For sweetest things turn sourest by their deeds:
 Lilies that fester smell far worse than weeds.

XCV.

How sweet and lovely dost thou make the shame,
 Which, like a canker in the fragrant rose,
 Doth spot the beauty of thy budding name!
 Oh, in what sweets dost thou thy sins enclose!
 That tongue that tells the story of thy days,
 (Making lascivious comments on thy sport)
 Cannot dispraise but in a kind of praise;
 Naming thy name blesses an ill report.
 Oh! what a mansion have those vices got,
 Which for their habitation chose out thee,
 Where beauty's veil doth cover every blot,
 And all things turn to fair that eyes can see.
 Take heed, dear heart, of this large privilege;
 The hardest knife ill us'd doth lose his edge.

XCVI.

Some say, thy fault is youth, some wantonness;
 Some say, thy grace is youth, and gentle sport;
 Both grace and faults are lov'd of more and less:
 Thou mak'st faults graces that to thee resort.
 As on the finger of a throned queen
 The basest jewel will be well esteemed,
 So are those errors that in thee are seen
 To truths translated, and for true things deemed.
 How many lambs might the stern wolf betray,
 If like a lamb he could his looks translate!

How many gazers mightst thou lead away,
 If thou wouldst use the strength of all thy state!
 But do not so; I love thee in such sort,
 As thou being mine, mine is thy good report⁹.

XCVII.

How like a winter hath my absence been
 From thee, the pleasure of the fleeting year!
 What freezings have I felt, what dark days seen,
 What old December's bareness every where!
 And yet this time remov'd was summer's time;
 The teeming autumn, big with rich increase,
 Bearing the wanton burden of the prime,
 Like widow'd wombs after their lords' decease:
 Yet this abundant issue seem'd to me
 But hope of orphans, and unfather'd fruit;
 For summer and his pleasures wait on thee,
 And, thou away, the very birds are mute;
 Or, if they sing, 'tis with so dull a cheer,
 That leaves look pale, dreading the winter's near.

XCVIII.

From you have I been absent in the spring,
 When proud-pied April, dress'd in all his trim,
 Hath put a spirit of youth in every thing,
 That heavy Saturn laugh'd and leap'd with him:
 Yet nor the lays of birds, nor the sweet smell
 Of different flowers in odour and in hue,
 Could make me any summer's story tell,
 Or from their proud lap pluck them where they grew:
 Nor did I wonder at the lily's white,
 Nor praise the deep vermilion in the rose;
 They were but sweet, but figures of delight,
 Drawn after you; you pattern of all those.
 Yet seem'd it winter still; and, you away,
 As with your shadow I with these did play:

⁹ — mine is thy good report.] This and the preceding line, it will be seen, also close Sonnet 36. It is most rare for Shakespeare so to repeat himself, and possibly he meant the earlier sonnet to be cancelled.

XCIX.

The forward violet thus did I chide :—
 Sweet thief, whence didst thou steal thy sweet that smells,
 If not from my love's breath ? the purple pride
 Which on thy soft cheek for complexion dwells,
 In my love's veins thou hast too grossly dyed.
 The lily I condemned for thy hand,
 And buds of marjoram had stol'n thy hair :
 The roses fearfully on thorns did stand,
 One blushing shame ¹, another white despair ;
 A third, nor red nor white, had stolen of both,
 And to this robbery had annex'd thy breath ;
 But, for his theft, in pride of all his growth
 A vengeful canker eat him up to death.
 More flowers I noted, yet I none could see,
 But sweet or colour it had stol'n from thee.

C.

Where art thou, Muse, that thou forget'st so long
 To speak of that which gives thee all thy might ?
 Spend'st thou thy fury on some worthless song,
 Darkening thy power to lend base subjects light ?
 Return, forgetful Muse, and straight redeem
 In gentle numbers time so idly spent :
 Sing to the ear that doth thy lays esteem,
 And gives thy pen both skill and argument.
 Rise, resty Muse, my love's sweet face survey,
 If Time have any wrinkle graven there ;
 If any, be a satire to decay,
 And make Time's spoils despised every where.
 Give my love fame faster than Time wastes life ;
 So thou prevent'st his scythe, and crooked knife.

CI.

Oh truant Muse ! what shall be thy amends,
 For thy neglect of truth in beauty dyed ?

¹ ONE blushing shame,] In the old copy, "One" is printed *Our*; no doubt an error of the press. It would be easy for a compositor to read one word for the other in old or in modern MS.; and in this Vol. p. 146, we have seen the opposite blunder committed—one for "our."

Both truth and beauty on my love depends ;
So dost thou too, and therein dignified.
Make answer, Muse : wilt thou not haply say,
"Truth needs no colour, with his colour fix'd,
Beauty no pencil, beauty's truth to lay ;
But best is best, if never intermix'd."
Because he needs no praise, wilt thou be dumb ?
Excuse not silence so ; for 't lies in thee
To make him much out-live a gilded tomb,
And to be prais'd of ages yet to be.
Then, do thy office, Muse : I teach thee how
To make him seem long hence as he shows now.

CII.

My love is strengthen'd, though more weak in seeming ;
I love not less, though less the show appear :
That love is merchandiz'd, whose rich esteeming
The owner's tongue doth publish every where.
Our love was new, and then but in the spring,
When I was wont to greet it with my lays ;
As Philomel in summer's front doth sing,
And stops his pipe in growth of riper days :
Not that the summer is less pleasant now,
Than when her mournful hymns did hush the night,
But that wild music burdens every bough,
And sweets grown common lose their dear delight.
Therefore, like her, I sometime hold my tongue,
Because I would not dull you with my song.

CIII.

Alack ! what poverty my muse brings forth,
That having such a scope to show her pride,
The argument, all bare, is of more worth,
Than when it hath my added praise beside.
Oh ! blame me not, if I no more can write :
Look in your glass, and there appears a face,
That over-goes my blunt invention quite,
Dulling my lines, and doing me disgrace.
Were it not sinful, then, striving to mend,
To mar the subject that before was well ?

For to no other pass my verses tend,
 Than of your graces and your gifts to tell;
 And more, much more, than in my verse can sit,
 Your own glass shows you, when you look in it.

CIV.

To me, fair friend, you never can be old,
 For as you were, when first your eye I ey'd,
 Such seems your beauty still. Three winters cold
 Have from the forests shook three summers' pride;
 Three beauteous springs to yellow autumn turn'd,
 In process of the seasons have I seen;
 Three April perfumes in three hot Junes burn'd,
 Since first I saw you fresh, which yet are green.
 Ah! yet doth beauty, like a dial hand,
 Steal from his figure, and no pace perceived;
 So your sweet hue, which methinks still doth stand,
 Hath motion, and mine eye may be deceived:
 For fear of which, hear this, thou age unbred—
 Ere you were born was beauty's summer dead.

CV.

Let not my love be call'd idolatry,
 Nor my beloved as an idol show,
 Since all alike my songs and praises be,
 To one, of one, still such, and ever so.
 Kind is my love to-day, to-morrow kind,
 Still constant in a wondrous excellence;
 Therefore, my verse, to constancy confin'd,
 One thing expressing, leaves out difference.
 Fair, kind, and true, is all my argument,
 Fair, kind, and true, varying to other words;
 And in this change is my invention spent,
 Three themes in one, which wondrous scope affords.
 Fair, kind, and true, have often liv'd alone,
 Which three, till now, never kept seat in one.

CVI.

When in the chronicle of wasted time
 I see descriptions of the fairest wights,

And beauty making beautiful old rhyme,
 In praise of ladies dead, and lovely knights ;
 Then, in the blazon of sweet beauty's best,
 Of hand, of foot, of lip, of eye, of brow,
 I see their antique pen would have express'd
 Even such a beauty as you master now.
 So all their praises are but prophecies
 Of this our time, all you prefiguring ;
 And for they look'd but with divining eyes,
 They had not skill enough² your worth to sing :
 For we, which now behold these present days,
 Have eyes to wonder, but lack tongues to praise.

CVII.

Not mine own fears, nor the prophetic soul
 Of the wide world, dreaming on things to come,
 Can yet the lease of my true love control,
 Suppos'd as forfeit to a confin'd doom.
 The mortal moon hath her eclipse endur'd,
 And the sad augurs mock their own presage ;
 Incertainties now crown themselves assur'd,
 And peace proclaims olives of endless age.
 Now, with the drops of this most balmy time
 My love looks fresh, and death to me subscribes,
 Since, spite of him, I'll live in this poor rhyme,
 While he insults o'er dull and speechless tribes :
 And thou in this shalt find thy monument,
 When tyrants' crests, and tombs of brass are spent.

CVIII.

What's in the brain, that ink may character,
 Which hath not figur'd to thee my true spirit ?
 What's new to speak, what now to register,
 That may express my love, or thy dear merit ?
 Nothing, sweet boy ; but yet, like prayers divine,
 I must each day say o'er the very same,
 Counting no old thing old, thou mine, I thine,
 Even as when first I hallow'd thy fair name.

² They had not SKILL enough] The old edition has *still* for "skill:" the mistake is obvious, but Tyrwhitt seems first to have detected it.

So that eternal love, in love's fresh case,
 Weighs not the dust and injury of age ;
 Nor gives to necessary wrinkles place,
 But makes antiquity for aye his page ;
 Finding the first conceit of love there bred,
 Where time and outward form would show it dead.

CIX.

Oh ! never say that I was false of heart,
 Though absence seem'd my flame to qualify :
 As easy might I from myself depart,
 As from my soul, which in thy breast doth lie.
 That is my home of love : if I have ranged,
 Like him that travels, I return again,
 Just to the time, not with the time exchanged ;
 So that myself bring water for my stain.
 Never believe, though in my nature reign'd
 All frailties that besiege all kinds of blood,
 That it could so preposterously be stain'd,
 To leave for nothing all thy sum of good ;
 For nothing this wide universe I call,
 Save thou, my Rose ; in it thou art my all.

CX.

Alas ! 'tis true, I have gone here and there,
 And made myself a motley to the view ;
 Gor'd mine own thoughts, sold cheap what is most dear,
 Made old offences of affections new :
 Most true it is, that I have look'd on truth
 Askance and strangely ; but, by all above,
 These blenches³ gave my heart another youth,
 And worse essays prov'd thee my best of love.
 Now all is done, save what shall have no end⁴ :
 Mine appetite I never more will grind
 On newer proof, to try an older friend,
 A god in love, to whom I am confin'd.

³ These BLENCHES] To "blench" is to start from ; and we have had it in Vol. iii. p. 27, and in Vol. iv. pp. 482. 512.

⁴ — SAVE what shall have no end:] "*Have* what shall have no end" in the old edition of these sonnets : corrected by Tyrwhitt. In the first line of the next sonnet the old copy has *wish* for "with."

Then, give me welcome, next my heaven the best,
Even to thy pure, and most most loving breast.

CXI.

Oh ! for my sake do you with fortune chide,
The guilty goddess of my harmful deeds,
That did not better for my life provide
Than public means, which public manners breeds :
Thence comes it that my name receives a brand ;
And almost thence my nature is subdu'd
To what it works in, like the dyer's hand.
Pity me, then, and wish I were renew'd,
Whilst, like a willing patient, I will drink
Potions of eysel⁵ 'gainst my strong infection ;
No bitterness that I will bitter think,
Nor double penance, to correct correction.
Pity me, then, dear friend, and I assure ye,
Even that your pity is enough to cure me.

CXII.

Your love and pity doth th' impression fill
Which vulgar scandal stamp'd upon my brow ;
For what care I who calls me well or ill,
So you o'er-green my bad, my good allow ?
You are my all-the-world, and I must strive
To know my shames and praises from your tongue ;
None else to me, nor I to none alive,
That my steel'd sense or changes, right or wrong.
In so profound abysm I throw all care
Of others' voices, that my adder's sense
To critic and to flatterer stopped are.
Mark how with my neglect I do dispense :—
You are so strongly in my purpose bred,
That all the world besides methinks are dead⁶.

⁵ Potions of EYSEL] *i. e.* Potions of *vinegar*, for which "eysel," *esill*, or *eyesel*, was the old name. See Vol. v. p. 594.

⁶ — methinks ARE dead.] In the old copy, "methinks *y'are* dead."

CXIII.

Since I left you mine eye is in my mind,
 And that which governs me to go about
 Doth part his function, and is partly blind,
 Seems seeing, but effectually is out ;
 For it no form delivers to the heart
 Of bird, of flower, or shape, which it doth latch⁷ :
 Of his quick objects hath the mind no part,
 Nor his own vision holds what it doth catch ;
 For if it see the rud'st or gentlest sight,
 The most sweet favour, or deformed'st creature,
 The mountain or the sea, the day or night,
 The crow or dove, it shapes them to your feature :
 Incapable of more, replete with you,
 My most true mind thus maketh mine untrue⁸.

CXIV.

Or whether doth my mind, being crown'd with you,
 Drink up the monarch's plague, this flattery ?
 Or whether shall I say, mine eye saith true,
 And that your love taught it this alchymy,
 To make, of monsters and things indigest,
 Such cherubins as your sweet self resemble,
 Creating every bad a perfect best,
 As fast as objects to his beams assemble ?
 Oh ! 'tis the first : 'tis flattery in my seeing,
 And my great mind most kingly drinks it up :
 Mine eye well knows what with his gust is 'greeing,
 And to his palate doth prepare the cup :
 If it be poison'd, 'tis the lesser sin
 That mine eye loves it, and doth first begin.

CXV.

Those lines that I before have writ do lie,
 Even those that said I could not love you dearer ;

⁷ — which it doth LATCH :] The 4to, 1609, has *lack* for "latch," an error corrected by the rhyme. To "latch" is a provincial word for to *catch*: see Vol. v. p. 447.

⁸ — thus maketh MINE untrue.] Possibly for "mine" we ought to read *my eyne*, the printer having composed the word from his ear. Malone contends that "untrue" is here used substantively, instead of *untruth*, and as this supposition renders an alteration of the ancient text needless, we hesitatingly adopt it.

Yet then my judgment knew no reason why
 My most full flame should afterwards burn clearer.
 But reckoning time, whose million'd accidents
 Creep in 'twixt vows, and change decrees of kings,
 Tan sacred beauty, blunt the sharp'st intents,
 Divert strong minds t' the course of altering things;
 Alas! why, fearing of time's tyranny,
 Might I not then say, "now I love you best,"
 When I was certain o'er uncertainty,
 Crowning the present, doubting of the rest?
 Love is a babe; then, might I not say so,
 To give full growth to that which still doth grow?

CXVI.

Let me not to the marriage of true minds
 Admit impediments: love is not love,
 Which alters when it alteration finds,
 Or bends with the remover to remove:
 Oh no! it is an ever-fixed mark,
 That looks on tempests, and is never shaken;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be taken.
 Love's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come;
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom.
 If this be error, and upon me proved,
 I never writ, nor no man ever loved.

CXVII.

Accuse me thus: that I have scanted all
 Wherein I should your great deserts repay;
 Forgot upon your dearest love to call,
 Whereto all bonds do tie me day by day;
 That I have frequent been with unknown minds,
 And given to time your own dear-purchas'd right;
 That I have hoisted sail to all the winds
 Which should transport me farthest from your sight:
 Book both my wilfulness and errors down,
 And on just proof surmise accumulate;

Bring me within the level of your frown,
 But shoot not at me in your waken'd hate,
 Since my appeal says, I did strive to prove
 The constancy and virtue of your love.

CXVIII.

Like as, to make our appetites more keen,
 With eager compounds we our palate urge;
 As, to prevent our maladies unseen,
 We sicken to shun sickness when we purge;
 Even so, being full of your ne'er-cloying sweetness,
 To bitter sauces did I frame my feeding;
 And, sick of welfare, found a kind of meetness
 To be diseas'd, ere that there was true needing.
 Thus policy in love, t' anticipate
 The ills that were not, grew to faults assur'd,
 And brought to medicine a healthful state,
 Which, rank of goodness, would by ill be cur'd;
 But thence I learn, and find the lesson true,
 Drugs poison him that so fell sick of you.

CXIX.

What potions have I drunk of syren tears,
 Distill'd from limbecks foul as hell within,
 Applying fears to hopes, and hopes to fears,
 Still losing when I saw myself to win!
 What wretched errors hath my heart committed,
 Whilst it hath thought itself so blessed never!
 How have mine eyes out of their spheres been fitted,
 In the distraction of this madding fever!
 Oh benefit of ill! now I find true,
 That better is by evil still made better;
 And ruin'd love, when it is built anew,
 Grows fairer than at first, more strong, far greater.
 So I return rebuk'd to my content,
 And gain by ill⁹ thrice more than I have spent.

⁹ And gain by ILL] The old copy reads, "And gain by *ills*," but the poet has spoken of "ill" in the singular just before. Modern editors here alter the 4to, 1609, and we only object that they have done so silently.

CXX.

That you were once unkind befriends me now,
 And for that sorrow, which I then did feel,
 Needs must I under my transgression bow,
 Unless my nerves were brass or hammer'd steel.
 For if you were by my unkindness shaken,
 As I by your's, you have pass'd a hell of time;
 And I, a tyrant, have no leisure taken
 To weigh how once I suffer'd in your crime.
 Oh! that our night of woe might have remember'd
 My deepest sense, how hard true sorrow hits;
 And soon to you, as you to me, then tender'd
 The humble salve which wounded bosoms fits!
 But that your trespass now becomes a fee;
 Mine ransoms your's, and your's must ransom me.

CXXI.

'Tis better to be vile, than vile esteemed,
 When not to be receives reproach of being;
 And the just pleasure lost, which is so deemed,
 Not by our feeling, but by others' seeing:
 For why should others' false adulterate eyes
 Give salutation to my sportive blood?
 Or on my frailties why are frailer spies,
 Which in their wills count bad what I think good?
 No, I am that I am; and they that level
 At my abuses, reckon up their own:
 I may be straight, though they themselves be bevel.
 By their rank thoughts my deeds must not be shown;
 Unless this general evil they maintain,
 All men are bad, and in their badness reign.

CXXII.

Thy gift, thy tables, are within my brain
 Full character'd with lasting memory,
 Which shall above that idle rank remain,
 Beyond all date, even to eternity;
 Or, at the least, so long as brain and heart
 Have faculty by nature to subsist;

Till each to ras'd oblivion yield his part
 Of thee, thy record never can be miss'd.
 That poor retention could not so much hold,
 Nor need I tallies thy dear love to score ;
 Therefore to give them from me was I bold,
 To trust those tables that receive thee more :
 To keep an adjunct to remember thee,
 Were to import forgetfulness in me.

CXXIII.

No ! Time, thou shalt not boast that I do change :
 Thy pyramids, built up with newer might,
 To me are nothing novel, nothing strange ;
 They are but dressings of a former sight.
 Our dates are brief, and therefore we admire
 What thou dost foist upon us that is old,
 And rather make them born to our desire,
 Than think that we before have heard them told.
 Thy registers and thee I both defy,
 Not wondering at the present, nor the past ;
 For thy records and what we see do lie,
 Made more or less by thy continual haste.
 This I do vow, and this shall ever be,
 I will be true, despite thy scythe and thee ;

CXXIV.

If my dear love were but the child of state,
 It might for fortune's bastard be unfathered,
 As subject to time's love, or to time's hate,
 Weeds among weeds, or flowers with flowers gathered.
 No, it was builded far from accident ;
 It suffers not in smiling pomp, nor falls
 Under the blow of thrall'd discontent,
 Whereto th' inviting time our fashion calls :
 It fears not policy, that heretic,
 Which works on leases of short number'd hours,
 But all alone stands hugely politic,
 That it nor grows with heat, nor drowns with showers.
 To this I witness call the fools of time,
 Which die for goodness, who have liv'd for crime.

CXXV.

Were 't aught to me I bore the canopy,
 With my extern the outward honouring,
 Or laid great bases for eternity,
 Which prove more short than waste or ruining?
 Have I not seen dwellers on form and favour
 Lose all, and more, by paying too much rent;
 For compound sweet foregoing simple savour,
 Pitiful thrivers, in their gazing spent?
 No; let me be obsequious in thy heart,
 And take thou my oblation, poor but free,
 Which is not mix'd with seconds, knows no art,
 But mutual render, only me for thee.
 Hence, thou suborn'd informer! a true soul,
 When most impeach'd, stands least in thy control.

CXXVI.

Oh thou, my lovely boy! who in thy power
 Dost hold Time's fickle glass, his sickle, hour;
 Who hast by waning grown, and therein show'st
 Thy lovers withering, as thy sweet self grow'st;
 If nature, sovereign mistress over wrack,
 As thou goest onwards still will pluck thee back,
 She keeps thee to this purpose, that her skill
 May time disgrace, and wretched minutes kill¹.
 Yet fear her, oh thou minion of her pleasure!
 She may detain, but not still keep her treasure:
 Her audit, though delay'd, answer'd must be,
 And her quietus is to render thee².

CXXVII.

In the old age black was not counted fair,
 Or if it were, it bore not beauty's name;

¹ — and wretched MINUTES kill.] *Mynuit* in the original edition, as the word is generally there spelt.

² And her quietus is to render thee.] At the end of this poem (for sonnet it is not, either in the number of lines, in the distribution of the rhymes, or in any other characteristic belonging to that description of poem) are marks of inclusion in the old copy, as if to indicate the absence of two lines: but the piece seems complete in itself without addition, and probably the author only intended it to consist of six couplets.

But now is black beauty's successive heir,
 And beauty slander'd with a bastard shame;
 For since each hand hath put on nature's power,
 Fairing the foul with art's false borrow'd face,
 Sweet beauty hath no name, no holy bower³,
 But is profan'd, if not lives in disgrace.
 Therefore, my mistress' eyes are raven black,
 Her eyes so suited; and they mourners seem
 At such, who, not born fair, no beauty lack,
 Slandering creation with a false esteem:
 Yet so they mourn, becoming of their woe,
 That every tongue says, beauty should look so.

CXXVIII.

How oft, when thou, my music, music playest,
 Upon that blessed wood, whose motion sounds
 With thy sweet fingers, when thou gently swayest
 The wiry concord that mine ear confounds,
 Do I envy those jacks⁴, that nimble leap
 To kiss the tender inward of thy hand,
 Whilst my poor lips, which should that harvest reap,
 At the wood's boldness by thee blushing stand.
 To be so tickled, they would change their state
 And situation with those dancing chips,
 O'er whom thy fingers walk⁵ with gentle gait,
 Making dead wood more bless'd than living lips.
 Since saucy jacks so happy are in this,
 Give them thy fingers, me thy lips to kiss.

CXXIX.

Th' expense of spirit in a waste of shame
 Is lust in action; and till action, lust

³ Sweet beauty hath no name, not holy BOWER,] So the original, not "holy hour," as Malone and all modern editors after him (including the Rev. Mr. Dyce) have printed it. "Holy bower" is much more intelligible than "holy hour," taking "bower," of course, in the sense of dwelling-place.

⁴ Do I envy those JACKS,] The "jacks" were the keys of the virginal, on which Shakespeare supposes his mistress to be playing. The verb "to envy" was at that date most frequently pronounced with the accent on the last syllable.

⁵ O'er whom THY fingers walk] In the old copy, "thy" is misprinted *their*, the error most common in the 4to, 1609.

Is perjur'd, murderous, bloody, full of blame,
 Savage, extreme, rude, cruel, not to trust;
 Enjoy'd no sooner but despised straight;
 Past reason hunted, and no sooner had,
 Past reason hated, as a swallow'd bait,
 On purpose laid to make the taker mad:
 Mad in pursuit, and in possession so;
 Had, having, and in quest to have, extreme;
 A bliss in proof, and prov'd, a very woe⁶;
 Before, a joy propos'd; behind, a dream.
 All this the world well knows, yet none knows well
 To shun the heaven that leads men to this hell.

CXXX.

My mistress' eyes are nothing like the sun;
 Coral is far more red than her lips' red:
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her head.
 I have seen roses damask'd, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound:
 I grant I never saw a goddess go;
 My mistress, when she walks, treads on the ground.
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

CXXXI.

Thou art as tyrannous, so as thou art,
 As those whose beauties proudly make them cruel;
 For well thou know'st, to my dear dotting heart
 Thou art the fairest and most precious jewel.
 Yet, in good faith, some say that thee behold,
 Thy face hath not the power to make love groan:

⁶ — and PROV'D, A very woe;] This is Malone's amendment of the old copy, which reads "and proud and very woe." "Prov'd" was probably written in the MS. with *u* instead of *v*, and the compositor misread *a* as the contraction for *and*. It seems impossible to make sense of the passage without alteration.

To say they err I dare not be so bold,
 Although I swear it to myself alone.
 And, to be sure that is not false I swear,
 A thousand groans, but thinking on thy face,
 One on another's neck, do witness bear,
 Thy black is fairest in my judgment's place.
 In nothing art thou black, save in thy deeds,
 And thence this slander, as I think, proceeds.

CXXXII.

Thine eyes I love, and they, as pitying me,
 Knowing thy heart torments me with disdain⁷,
 Have put on black, and loving mourners be,
 Looking with pretty ruth upon my pain.
 And, truly, not the morning sun of heaven
 Better becomes the grey cheeks of the east,
 Nor that full star that ushers in the even
 Doth half that glory to the sober west,
 As those two mourning eyes become thy face.
 Oh! let it, then, as well beseem thy heart
 To mourn for me, since mourning doth thee grace,
 And suit thy pity like in every part:
 Then will I swear, beauty herself is black,
 And all they foul that thy complexion lack.

CXXXIII.

Beshrew that heart, that makes my heart to groan
 For that deep wound it gives my friend and me!
 Is't not enough to torture me alone,
 But slave to slavery my sweet'st friend must be?
 Me from myself thy cruel eye hath taken,
 And my next self thou harder hast engrossed:

⁷ Knowing thy heart TORMENTS me with disdain,] This line is misprinted thus in the 4to, 1609:

"Knowing thy heart *torment* me with disdain."

It is, in fact, parenthetical; and the meaning of the passage is, that the eyes of his mistress, knowing that her heart torments him with disdain, have put on black: the ordinary reading is little better than nonsense:—

"Thine eyes I love, and they, as pitying me,
 Knowing thy heart, torment me with disdain;
 Have put on black," &c.

I owe this judicious emendation to an intelligent correspondent who signs himself J. O'Connell. The Rev. Mr. Dyce merely follows Malone.

Of him, myself, and thee, I am forsaken ;
 A torment thrice threefold thus to be crossed .
 Prison my heart in thy steel bosom's ward,
 But, then, my friend's heart let my poor heart bail ;
 Whoe'er keeps me, let my heart be his guard ;
 Thou canst not then use rigour in my jail :
 And yet thou wilt ; for I, being pent in thee,
 Perforce am thine, and all that is in me.

CXXXIV.

So, now I have confess'd that he is thine,
 And I myself am mortgag'd to thy will ;
 Myself I'll forfeit, so that other mine
 Thou wilt restore, to be my comfort still :
 But thou wilt not, nor he will not be free,
 For thou art covetous, and he is kind ;
 He learn'd but, surety-like, to write for me,
 Under that bond that him as fast doth bind.
 The statute of thy beauty⁸ thou wilt take,
 Thou usurer, that put'st forth all to use,
 And sue a friend, came debtor for my sake ;
 So him I lose through my unkind abuse.
 Him have I lost ; thou hast both him and me :
 He pays the whole, and yet am I not free.

CXXXV.

Whoever hath her wish, thou hast thy *Will*⁹,
 And *Will* to boot, and *Will* in over-plus ;
 More than enough am I, that vex thee still,
 To thy sweet will making addition thus.
 Wilt thou, whose will is large and spacious,
 Not once vouchsafe to hide my will in thine ?
 Shall will in others seem right gracious,
 And in my will no fair acceptance shine ?

⁸ The STATUTE of thy beauty] "Statute," says Malone, has here its legal signification, that of a security or obligation for money. The whole sonnet is founded upon legal technicalities, and it has been relied upon by those who contend that Shakespeare had once been a lawyer's clerk.

⁹ Whoever hath her wish, thou hast thy WILL,] As there is, in this and the next sonnet, as well as in Sonnet 143, an obvious play upon the Christian name of the poet, we have printed it exactly as it stands in the 4to, 1609, and as it perhaps stood in the MS. from which it was printed.

The sea, all water, yet receives rain still,
 And in abundance addeth to his store;
 So thou, being rich in *Will*, add to thy *Will*
 One will of mine, to make thy large *Will* more.
 Let no unkind, no fair beseechers kill;
 Think all but one, and me in that one *Will*.

CXXXVI.

If thy soul check thee that I come so near,
 Swear to thy blind soul that I was thy *Will*,
 And will, thy soul knows, is admitted there;
 Thus far for love, my love-suit, sweet, fulfil.
Will will fulfil the treasure of thy love,
 Ay, fill it full with wills, and my will one.
 In things of great receipt with ease we prove,
 Among a number one is reckon'd none:
 Then, in the number let me pass untold,
 Though in thy stores' account I one must be;
 For nothing hold me, so it please thee hold
 That nothing me, a something sweet to thee:
 Make but my name thy love, and love that still,
 And then thou lov'st me,—for my name is *Will*.

CXXXVII.

Thou blind fool, Love, what dost thou to mine eyes,
 That they behold, and see not what they see?
 They know what beauty is, see where it lies,
 Yet what the best is, take the worst to be.
 If eyes, corrupt by over-partial looks,
 Be anchor'd in the bay where all men ride,
 Why of eyes' falsehood hast thou forged hooks,
 Whereto the judgment of my heart is tied?
 Why should my heart think that a several plot¹,
 Which my heart knows the wide world's common place?
 Or mine eyes, seeing this, say, this is not,
 To put fair truth upon so foul a face?

¹ — a SEVERAL plot,] In this and the next line we have the same play upon the words "several" and "common," as in "Love's Labour's Lost," Vol. ii. p. 114. "A several plot" is a piece of ground which has been "common" or uninclosed, but has been separated and made private property.

In things right true my heart and eyes have erred,
And to this false plague are they now transferred.

CXXXVIII.

When my love swears² that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue:
On both sides thus is simple truth suppress'd.
But wherefore says she not, she is unjust?
And wherefore say not I, that I am old?
Oh! love's best habit is in seeming trust,
And age, in love, loves not to have years told:
Therefore I lie with her, and she with me,
And in our faults by lies we flatter'd be.

CXXXIX.

Oh! call not me to justify the wrong,
That thy unkindness lays upon my heart;
Wound me not with thine eye, but with thy tongue,
Use power with power, and slay me not by art.
Tell me thou lov'st elsewhere; but in my sight,
Dear heart, forbear to glance thine eye aside:
What need'st thou wound with cunning, when thy might
Is more than my o'er-press'd defence can 'bide?
Let me excuse thee: ah! my love well knows
Her pretty looks have been mine enemies,
And therefore from my face she turns my foes,
That they elsewhere might dart their injuries.
Yet do not so; but since I am near slain,
Kill me out-right with looks, and rid my pain.

² When my love swears] This sonnet, with variations, was first printed in "The Passionate Pilgrim," 1599. It is inserted hereafter as it stands in that work, that the reader may have an opportunity of comparing the two copies. Although Shakespeare speaks so strongly and clearly about his advanced age in this sonnet, it is to be remembered that he was only in his thirty-fifth year when it was first printed.

CXL.

Be wise as thou art cruel ; do not press
 My tongue-tied patience with too much disdain ;
 Lest sorrow lend me words, and words express
 The manner of my pity-wanting pain.
 If I might teach thee wit, better it were,
 Though not to love, yet, love, to tell me so ;
 As testy sick men, when their deaths be near,
 No news but health from their physicians know :
 For, if I should despair, I should grow mad,
 And in my madness might speak ill of thee ;
 Now this ill-wresting world is grown so bad,
 Mad slanderers by mad ears believed be.
 That I may not be so, nor thou belied,
 Bear thine eyes straight, though thy proud heart go wide.

CXLI.

In faith I do not love thee with mine eyes,
 For they in thee a thousand errors note ;
 But 'tis my heart that loves what they despise,
 Who in despite of view is pleas'd to dote.
 Nor are mine ears with thy tongue's tune delighted ;
 Nor tender feeling, to base touches prone,
 Nor taste, nor smell, desire to be invited
 To any sensual feast with thee alone :
 But my five wits, nor my five senses can³
 Dissuade one foolish heart from serving thee,
 Who leave unsway'd the likeness of a man⁴,
 Thy proud heart's slave and vassal wretch to be :
 Only my plague thus far I count my gain,
 That she that makes me sin awards me pain.

CXLI.

Love is my sin, and thy dear virtue hate,
 Hate of my sin, grounded on sinful loving.

³ But my five WITS, nor my five SENSES can] See the five wits and the five senses distinguished in a note to "King Lear," Vol. v. p. 117.

⁴ Who LEAVE unsway'd the likeness of a man,] Malone, without notice, alters *leaves* of the old copy to *lives*. The relative "who" agrees with the five wits and five senses, so that *leaves* ought to be "leave."

Oh! but with mine compare thou thine own state,
 And thou shalt find it merits not reproving; .
 Or, if it do, not from those lips of thine,
 That have profan'd their scarlet ornaments,
 And seal'd false bonds of love as oft as mine,
 Robb'd others' beds revenues of their rents.
 Be it lawful I love thee, as thou lov'st those
 Whom thine eyes woo as mine importune thee:
 Root pity in thy heart, that when it grows,
 Thy pity may deserve to pitied be.
 If thou dost seek to have what thou dost hide,
 By self-example mayst thou be denied.

CXLIII.

Lo! as a careful housewife runs to catch
 One of her feather'd creatures broke away,
 Sets down her babe, and makes all swift dispatch
 In pursuit of the thing she would have stay;
 Whilst her neglected child holds her in chase,
 Cries to catch her whose busy care is bent
 To follow that which flies before her face,
 Not prizing her poor infant's discontent:
 So run'st thou after that which flies from thee,
 Whilst I, thy babe, chase thee afar behind;
 But if thou catch thy hope, turn back to me,
 And play the mother's part, kiss me, be kind:
 So will I pray that thou mayst have thy *Will*,
 If thou turn back, and my loud crying still.

CXLIV.

Two loves I have⁵ of comfort and despair,
 Which like two spirits do suggest me still:
 The better angel is a man, right fair,
 The worser spirit a woman, colour'd ill.
 To win me soon to hell, my female evil
 Tempteth my better angel from my side⁶,

⁵ Two loves I have] This sonnet, with some variations, will be found hereafter in "The Passionate Pilgrim." To "suggest" in the next line is, of course, to *tempt* or *prompt*, as we have often before had it employed.

⁶ — from my *SIDE*,] Misprinted *sight* in the 4to, 1609, but it properly stands "side" in "The Passionate Pilgrim."

And would corrupt my saint to be a devil,
 Wooing his purity with her foul pride.
 And whether that my angel be turn'd fiend,
 Suspect I may, yet not directly tell;
 But being both from me, both to each friend,
 I guess one angel in another's hell:
 Yet this shall I ne'er know, but live in doubt,
 Till my bad angel fire my good one out.

CXLV.

Those lips that Love's own hand did make⁷,
 Breath'd forth the sound that said, "I hate,"
 To me that languish'd for her sake;
 But when she saw my woful state,
 Straight in her heart did mercy come,
 Chiding that tongue, that ever sweet
 Was us'd in giving gentle doom,
 And taught it thus anew to greet.
 "I hate" she alter'd with an end,
 That follow'd it as gentle day
 Doth follow night, who, like a fiend,
 From heaven to hell is flown away:
 "I hate" from hate away she threw,
 And sav'd my life, saying—"not you."

CXLVI.

Poor soul, the center of my sinful earth,
 Fool'd by those rebel powers that thee array⁸,
 Why dost thou pine within, and suffer dearth,
 Painting thy outward walls so costly gay?
 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend?

⁷ Those lips that Love's own hand did make,] This octo-syllabic poem can only be called a sonnet in the older sense of the word, when it was often used to express any short lyrical production.

⁸ FOOL'D BY THOSE rebel powers that thee array,] This is Malone's necessary emendation of an evident corruption in the 4to, 1609, which reads,

"*My sinful earth these rebel powers that thee array;*"

the words "My sinful earth" having been repeated by the old compositor from the end of the preceding line. Steevens would read, "*Starv'd by those rebel powers,*" &c.; but we prefer the change made by Malone.

Shall worms, inheritors of this excess,
 Eat up thy charge? is this thy body's end?
 Then, soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store⁹;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more:
 So shalt thou feed on death, that feeds on men,
 And, death once dead, there's no more dying then.

CXLVII.

My love is as a fever, longing still
 For that which longer nurseth the disease;
 Feeding on that which doth preserve the ill,
 Th' uncertain sickly appetite to please.
 My reason, the physician to my love,
 Angry that his prescriptions are not kept,
 Hath left me, and I desperate now approve,
 Desire is death, which physic did except.
 Past cure I am, now reason is past care,
 And frantic mad with ever-more unrest:
 My thoughts and my discourse as madmen's are,
 At random from the truth, vainly express'd;
 For I have sworn thee fair, and thought thee bright,
 Who art as black as hell, as dark as night.

CXLVIII.

Oh me! what eyes hath love put in my head,
 Which have no correspondence with true sight!
 Or, if they have, where is my judgment fled,
 That censures falsely what they see aright?
 If that be fair whereon my false eyes dote,
 What means the world to say it is not so?
 If it be not, then love doth well denote
 Love's eye is not so true as all men's: no,
 How can it? Oh! how can love's eye be true,
 That is so vex'd with watching and with tears?

⁹ — to aggravate THY store;] Copies of the same edition of the "Sonnets" rarely differ, but in this line some of them read "*my* store." That belonging to the Earl of Ellesmere has it correctly, "*thy* store," the error having been discovered as the sheet was passing through the press.

No marvel, then, though I mistake my view ;
 The sun itself sees not, till heaven clears.
 Oh cunning love ! with tears thou keep'st me blind,
 Lest eyes well-seeing thy foul faults should find.

CXLIX.

Canst thou, oh cruel ! say, I love thee not,
 When I, against myself, with thee partake¹ ?
 Do I not think on thee, when I forgot
 Am of myself, all tyrant, for thy sake ?
 Who hateth thee that I do call my friend ?
 On whom frown'st thou that I do fawn upon ?
 Nay, if thou low'rst on me, do I not spend
 Revenge upon myself with present moan ?
 What merit do I in myself respect,
 That is so proud thy service to despise,
 When all my best doth worship thy defect,
 Commanded by the motion of thine eyes ?
 But, love, hate on, for now I know thy mind :
 Those that can see thou lov'st, and I am blind.

CL.

Oh ! from what power hast thou this powerful might,
 With insufficiency my heart to sway ?
 To make me give the lie to my true sight,
 And swear that brightness doth not grace the day ?
 Whence hast thou this becoming of things ill,
 That in the very refuse of thy deeds
 There is such strength and warrantise of skill,
 That in my mind thy worst all best exceeds ?
 Who taught thee how to make me love thee more,
 The more I hear and see just cause of hate ?
 Oh ! though I love what others do abhor,
 With others thou shouldst not abhor my state :
 If thy unworthiness rais'd love in me,
 More worthy I to be belov'd of thee.

¹ — with thee PARTAKE ?] *i. e.* "With thee *take part*." So in Psalm l.: "Thou hast been *partaker* with adulterers:" in "Henry VI., Pt. I.," A. ii. sc. 4, Vol. iii. p. 680, the word "partaker" occurs in the sense of a person who takes part with another.

CLI.

Love is too young to know what conscience is ;
 Yet who knows not, conscience is born of love ?
 Then, gentle cheater, urge not my amiss,
 Lest guilty of my faults thy sweet self prove :
 For, thou betraying me, I do betray
 My nobler part to my gross body's treason² ;
 My soul doth tell my body, that he may
 Triumph in love ; flesh stays no farther reason,
 But rising at thy name, doth point out thee
 As his triumphant prize. Proud of this pride,
 He is contented thy poor drudge to be,
 To stand in thy affairs, fall by thy side.
 No want of conscience hold it, that I call
 Her love, for whose dear love I rise and fall.

CLII.

In loving thee thou know'st I am forsworn,
 But thou art twice forsworn, to me love swearing ;
 In act thy bed-vow broke, and new faith torn,
 In vowing new hate after new love bearing.
 But why of two oaths' breach do I accuse thee,
 When I break twenty ? I am perjur'd most ;
 For all my vows are oaths but to misuse thee,
 And all my honest faith in thee is lost :
 For I have sworn deep oaths of thy deep kindness,
 Oaths of thy love, thy truth, thy constancy ;
 And to enlighten thee, gave eyes to blindness,
 Or made them swear against the thing they see ;
 For I have sworn³ thee fair : more perjur'd I³,
 To swear against the truth so foul a lie !

CLIII.

Cupid laid by his brand, and fell asleep :
 A maid of Dian's this advantage found,

² My nobler part to my GROSS body's treason ;] In Malone's Shakespeare, by Boswell, "gross" is printed *great*. It was merely an error of the press in that edition, as the word is "gross" in Malone's "Supplement," 1780, and in the Rev. Mr. Dyce's edition of "The Poems of Shakespeare."

³ — more perjur'd I,] There is no doubt that this is the true reading ; but the 4to, 1609, has "more perjur'd eye."

And his love-kindling fire did quickly steep
 In a cold valley-fountain of that ground ;
 Which borrow'd from this holy fire of love
 A dateless lively heat, still to endure,
 And grew a seething bath, which yet men prove
 Against strange maladies a sovereign cure.
 But at my mistress' eye love's brand new-fired,
 The boy for trial needs would touch my breast ;
 I sick withal, the help of bath desired,
 And thither hied ⁴, a sad distemper'd guest,
 But found no cure : the bath for my help lies
 Where Cupid got new fire, my mistress' eyes ⁵.

CLIV.

*

The little Love-god lying once asleep,
 Laid by his side his heart-inflaming brand,
 Whilst many nymphs, that vow'd chaste life to keep,
 Came tripping by ; but in her maiden hand
 The fairest votary took up that fire
 Which many legions of true hearts had warm'd :
 And so the general of hot desire
 Was, sleeping, by a virgin hand disarm'd.
 This brand she quenched in a cool well by,
 Which from love's fire took heat perpetual,
 Growing a bath, and healthful remedy
 For men diseas'd ; but I, my mistress' thrall,
 Came there for cure, and this by that I prove,
 Love's fire heats water, water cools not love ⁶.

⁴ ——— the help of BATH desired,

And thither hied,] As Steevens observes, "it may be a question whether "bath" ought not to be printed with a capital letter, the poet referring perhaps to the city so called.

⁵ — my mistress' EYES.] The original copy has *eye*, in the singular.

⁶ — water cools not love.] These two last sonnets have no connexion with those that precede them. They are, in fact, only to be looked upon as one sonnet, the same thought running through both, as if the author had first composed one, and, not quite pleasing himself, had afterwards written the other.

FINIS.

A LOVER'S COMPLAINT,

BY

WILLIAM SHAKE-SPEARE.

FROM off a hill whose concave womb re-worded
A plaintful story from a sistering vale,
My spirits t' attend this double voice accorded,
And down I laid to list the sad-tun'd tale;
Ere long espy'd a fickle maid full pale,
Tearing of papers, breaking rings a-twain,
Storming her world with sorrow's wind and rain.

Upon her head a platted hive of straw,
Which fortified her visage from the sun,
Whereon the thought might think sometime it saw
The carcase of a beauty spent and done:
Time had not scythed all that youth begun,
Nor youth all quit; but, spite of heaven's fell rage,
Some beauty peep'd through lattice of sear'd age.

Oft did she heave her napkin to her eyne,
Which on it had conceited characters,
Laundering the silken figures in the brine
That season'd woe had pelleted in tears,
And often reading what contents it bears;
As often shrieking undistinguish'd woe
In clamours of all size, both high and low.

Sometimes her level'd eyes their carriage ride,
As they did battery to the spheres intend;
Sometime, diverted, their poor balls are tied

To the orb'd earth ; sometimes they do extend
 Their view right on ; anon their gazes lend
 To every place at once, and no where fix'd,
 The mind and sight distractedly commix'd.

Her hair, nor loose, nor tied in formal plat,
 Proclaim'd in her a careless hand of pride ;
 For some, untuck'd, descended her sheav'd hat,
 Hanging her pale and pined cheek beside ;
 Some in her threaden fillet still did bide,
 And, true to bondage, would not break from thence,
 Though slackly braided in loose negligence.

A thousand favours from a maund she drew¹
 Of amber, crystal, and of bedded jet²,
 Which one by one she in a river threw,
 Upon whose weeping margent she was set ;
 Like usury, applying wet to wet,
 Or monarchs' hands, that let not bounty fall
 Where want cries "some," but where excess begs all.

Of folded schedules had she many a one,
 Which she perus'd, sigh'd, tore, and gave the flood ;
 Crack'd many a ring of posied gold and bone,
 Bidding them find their sepulchres in mud ;
 Found yet more letters sadly pen'd in blood,
 With sleided silk feat and affectedly³
 Enswath'd, and seal'd to curious secrecy.

These often bath'd she in her fluxive eyes,
 And often kiss'd, and often 'gan to tear⁴ ;
 Cried, Oh false blood ! thou register of lies,

¹ — from a MAUND she drew] The word "maund," for a basket, is still in use in several parts of the country, particularly in the North. See Holloway's "General Provincial Dictionary," 8vo, 1838.

² — and of BEDDED jet,] Possibly a misprint for "*beaded* jet," and so, Malone remarks, it was formerly printed ; but as the original may mean jet set in metal, we do not alter it. The Rev. Mr. Dyce ("Remarks," p. 275) is for "*beaded* jet ;" but in a doubtful case we adhere to the old text.

³ With SLEIDED silk FEAT and affectedly] *i. e.* "Sleided silk" is stated by Percy to be *untwisted* silk. See this Vol. p. 437. "Feat" is of course *neat*, *nice*, and sometimes *clever*. See this Vol. p. 261.

⁴ — and often 'GAN to tear ;] The old copy, "and often *gave* to tear"—most probably, but not necessarily a misprint.

What unapproved witness dost thou bear !
 Ink would have seem'd more black and damned here.
 This said, in top of rage the lines she rents,
 Big discontent so breaking their contents.

A reverend man that graz'd his cattle nigh,
 Sometime a blusterer, that the ruffle knew
 Of court, of city, and had let go by
 The swiftest hours, observed as they flew,
 Towards this afflicted fancy⁵ fastly drew ;
 And, privileged by age, desires to know,
 In brief, the grounds and motives of her woe.

So slides he down upon his grained bat,
 And comely-distant sits he by her side ;
 When he again desires her, being sat,
 Her grievance with his hearing to divide :
 If that from him there may be aught applied,
 Which may her suffering extasy assuage,
 'Tis promis'd in the charity of age.

Father, she says, though in me you behold
 The injury of many a blasting hour,
 Let it not tell your judgment I am old ;
 Not age, but sorrow, over me hath power :
 I might as yet have been a spreading flower,
 Fresh to myself, if I had self-applied
 Love to myself, and to no love beside.

But woe is me ! too early I attended
 A youthful suit ; it was to gain my grace :
 Oh ! one by nature's outwards so commended,
 That maidens' eyes stuck over all his face.
 Love lack'd a dwelling, and made him her place ;
 And when in his fair parts she did abide,
 She was new lodg'd, and newly deified.

His brown locks did hang in crooked curls,
 And every light occasion of the wind

⁵ Towards this afflicted FANCY] "Fancy," especially in Shakespeare, is often used for *love*, and here it is applied to the subject of the passion. The adverb "fastly" in this line is of uncommon occurrence.

Upon his lips their silken parcels hurls :
 What's sweet to do, to do will aptly find ;
 Each eye that saw him did enchant the mind,
 For on his visage was in little drawn,
 What largeness thinks in paradise was sawn⁶.

Small show of man was yet upon his chin :
 His phoenix down began but to appear,
 Like unshorn velvet, on that termless skin,
 Whose bare out-brag'd the web it seem'd to wear ;
 Yet show'd his visage by that cost most dear,
 And nice affections wavering stood in doubt,
 If best were as it was, or best without.

His qualities were beauteous as his form,
 For maiden-tongu'd he was, and thereof free ;
 Yet, if men mov'd him, was he such a storm
 As oft 'twixt May and April is to see,
 When winds breathe sweet, unruly though they be.
 His rudeness so, with his authoriz'd youth,
 Did livery falseness in a pride of truth.

Well could he ride, and often men would say,
 "That horse his mettle from his rider takes :
 Proud of subjection, noble by the sway,
 What rounds, what bounds, what course, what stop he
 makes !"

And controversy hence a question takes,
 Whether the horse by him became his deed,
 Or he his manage by the well-doing steed.

But quickly on this side the verdict went.
 His real habitude gave life and grace
 To appertainings and to ornament,
 Accomplish'd in himself, not in his case :
 All aids, themselves made fairer by their place,

⁶ — in paradise was SAWN.] Boswell thought that Shakespeare here meant to use the northern provincialism "sawn" for *sown*, while Malone contended that "sawn" was put for *seen*, in the distress of the rhyme. Surely the latter could hardly be Shakespeare's reason for using so irregular and unprecedented a participle, particularly when it would have been easy for him to have constructed the passage differently.

Came for additions⁷, yet their purpos'd trim
Piec'd not his grace, but were all grac'd by him.

So on the tip of his subduing tongue,
All kind of arguments and question deep,
All replication prompt, and reason strong,
For his advantage still did wake and sleep :
To make the weeper laugh, the laughter weep,
He had the dialect and different skill,
Catching all passions in his craft of will :

That he did in the general bosom reign
Of young, of old ; and sexes both enchanted
To dwell with him in thoughts, or to remain
In personal duty, following where he haunted :
Consents, bewitch'd, ere he desire have granted ;
And dialogued for him what he would say,
Ask'd their own wills, and made their wills obey.

Many there were that did his picture get,
To serve their eyes, and in it put their mind ;
Like fools that in th' imagination set
The goodly objects which abroad they find
Of land and mansions, their's in thought assign'd ;
And labouring in more pleasures to bestow them,
Than the true gouty landlord which doth owe them.

So many have, that never touch'd his hand,
Sweetly suppos'd them mistress of his heart.
My woful self, that did in freedom stand,
And was my own fee-simple, (not in part)
What with his art in youth, and youth in art,
Threw my affections in his charmed power,
Reserv'd the stalk, and gave him all my flower.

Yet did I not, as some my equals did,
Demand of him, nor, being desired, yielded ;
Finding myself in honour so forbid,
With safest distance I mine honour shielded.
Experience for me many bulwarks builded

⁷ CAME for additions,] The old copy, "*Can* for additions:" the correction, which seems necessary, was made by Malone.

Of proofs new-bleeding, which remain'd the foil
Of this false jewel, and his amorous spoil.

But ah ! who ever shunn'd by precedent
The destin'd ill she must herself assay ?
Or forc'd examples, 'gainst her own content,
To put the by-pass'd perils in her way ?
Counsel may stop a while what will not stay ;
For when we rage, advice is often seen,
By blunting us to make our wits more keen.

Nor gives it satisfaction to our blood,
That we must curb it upon others' proof,
To be forbid the sweets that seem so good,
For fear of harms that preach in our behoof.
Oh appetite, from judgment stand aloof !
The one a palate hath that needs will taste,
Though reason weep, and cry, "it is thy last."

For farther I could say, "this man's untrue,"
And knew the patterns of his foul beguiling ;
Heard where his plants in others' orchards grew,
Saw how deceits were gilded in his smiling ;
Knew vows were ever brokers to defiling ;
Thought characters, and words, merely but art,
And bastards of his foul adulterate heart.

And long upon these terms I held my city,
Till thus he 'gan besiege me : "Gentle maid,
Have of my suffering youth some feeling pity,
And be not of my holy vows afraid :
That's to you sworn, to none was ever said ;
For feasts of love I have been call'd unto,
Till now did ne'er invite, nor never vow⁸.

All my offences that abroad you see,
Are errors of the blood, none of the mind ;
Love made them not : with acture they may be⁹,

⁸ — nor never vow.] . So the 4to, 1609, although we may suspect that *woo* might be the poet's word, misread by the compositor. If, however, *woo* best suits the rhyme, "vow" seems preferable for the sense.

⁹ — with ACTURE they may be,] This is the word in the old copy, and "acture" is supposed to be synonymous with *action*, for which word it may easily

Where neither party is nor true nor kind :
 They sought their shame that so their shame did find,
 And so much less of shame in me remains,
 By how much of me their reproach contains.

Among the many that mine eyes have seen,
 Not one whose flame my heart so much as warmed,
 Or my affection put to the smallest teen¹,
 Or any of my leisures ever charmed :
 Harm have I done to them, but ne'er was harmed ;
 Kept hearts in liveries, but mine own was free,
 And reign'd, commanding in his monarchy.

Look here, what tributes wounded fancies sent me,
 Of paled pearls, and rubies red as blood ;
 Figuring that they their passions likewise lent me
 Of grief and blushes, aptly understood
 In bloodless white, and the encrimson'd mood ;
 Effects of terror and dear modesty,
 Encamp'd in hearts, but fighting outwardly.

And lo ! behold these talents of their hair²,
 With twisted metal amorously impleach'd,
 I have receiv'd from many a several fair,
 (Their kind acceptance weepingly beseech'd)
 With the annexions of fair gems enrich'd,
 And deep-brain'd sonnets, that did amplify
 Each stone's dear nature, worth, and quality.

The diamond ; why, 'twas beautiful and hard,
 Whereto his invis'd properties³ did tend,
 The deep-green emerald, in whose fresh regard
 Weak sights their sickly radiance do amend ;
 The heaven-hued sapphire, and the opal blend

have been misprinted. Nevertheless, in "Hamlet," Vol. v. p. 542, we have *enactures* in a similar sense.

¹ — to the smallest TEEN,] "Teen" is *sorrow*, a word that has frequently occurred before : see Vol. iv. p. 308, Vol. v. p. 112, &c.

² — behold these TALENTS of their hair,] "Talents" seems employed here in reference to the supposed value of the golden gift. "Impleach'd," in the next line, means *plaited* or *interwoven*.

³ — his INVIS'D properties] "Invis'd" is explained *unseen* or *invisible*. Malone considered it "a word of Shakespeare's coining," and we have no other example of its use.

With objects manifold : each several stone,
With wit well blazon'd, smil'd, or made some moan.

Lo ! all these trophies of affections hot,
Of pensiv'd and subdued desires the tender,
Nature hath charg'd me that I hoard them not,
But yield them up where I myself must render ;
That is, to you, my origin and ender :
For these, of force, must your oblations be,
Since I their altar, you enpatron me.

Oh ! then, advance of your's that phraseless hand,
Whose white weighs down the airy scale of praise ;
Take all these similes to your own command,
Hallow'd with sighs that burning lungs did raise ;
What me, your minister, for you obeys,
Works under you ; and to your audit comes
Their distract parcels in combined sums.

Lo ! this device was sent me from a nun,
Or sister sanctified, of holiest note ;
Which late her noble suit in court did shun,
Whose rarest havings made the blossoms dote⁴ :
For she was sought by spirits of richest coat,
But kept cold distance, and did thence remove,
To spend her living in eternal love.

But oh, my sweet ! what labour is't to leave
The thing we have not, mastering what not strives ?
Paling the place⁵ which did no form receive ;

⁴ — made the BLOSSOMS dote :] The late Mr. Barron Field would read *bosoms* for "blossoms," and referred to a passage in "King Lear," Vol. v. p. 723, where, in one of the 4to. editions, "bosom" is misprinted *blossom*. This may certainly be so ; but as the old text, taking "blossoms" as the flower of the nobility, the "spirits of richest coat," is intelligible, we refrain from making any change. For the same reason we do not alter "The thing we have not" to "The thing we *love* not," which Mr. Barron Field also recommended, and which would certainly make the sense of the poet more evident and forcible.

⁵ PALING the place] The old copy has "*Playing* the place," the compositor having, probably, caught "*Playing*" from the next line. Malone substituted "*Paling*" with some plausibility, and no better suggestion has yet been offered : he understands "*Paling* the place" as *fencing* it ; but if the compositor caught "*Playing*" from the next line, the word rejected might be one of a very different appearance and import, and "*Paling* the place" cannot be said to accord as well as could be wished with the rest of the line : "*Planing* the place" may possibly be the right word.

Playing patient sports in unconstrained gyves?
 She that her fame so to herself contrives⁶,
 The scars of battle scapeth by the flight,
 And makes her absence valiant, not her might.

Oh, pardon me, in that my boast is true!
 The accident which brought me to her eye,
 Upon the moment did her force subdue,
 And now she would the caged cloister fly;
 Religious love put out religion's eye:
 Not to be tempted would she be immur'd,
 And now, to tempt all, liberty procur'd⁷.

How mighty then you are, oh, hear me tell!
 The broken bosoms that to me belong
 Have emptied all their fountains in my well,
 And mine I pour your ocean all among:
 I strong o'er them, and you o'er me being strong,
 Must for your victory us all congest,
 As compound love to physic your cold breast.

My parts had power to charm a sacred sun⁸,
 Who, disciplin'd, I dieted in grace⁹,
 Believ'd her eyes, when they t' assail begun,
 All vows and consecrations giving place.
 Oh most potential love! vow, bond, nor space,
 In thee hath neither sting, knot, nor confine,
 For thou art all, and all things else are thine.

When thou impresses, what are precepts worth
 Of stale example? When thou wilt inflame,

⁶ She that her fame so to herself CONTRIVES,] In "The Taming of the Shrew," Vol. ii. p. 469, we meet with a somewhat similar use of the verb to "contrive."

⁷ Not to be tempted would she be IMMUR'D,
 And now, to tempt all, liberty PROCUR'D.] The passage is thus given in the 4to, 1609:—

"Not to be tempted would she be *enur'd*,
 And now, to tempt all, liberty *procure*."

There is little doubt that the lines have been properly amended by Malone.

⁸ — to charm a sacred SUN,] Very possibly, as Malone proposes, we ought to read *nun* for "sun."

⁹ Who, disciplin'd, I DIETED in grace,] Our text is from the 4to, 1609, the property of the Earl of Ellesmere. Malone's copy at Oxford has "I *died*" for "and dieted," which he substituted at the suggestion of a correspondent. The meaning of the reading we have restored, and which must have been inserted while the sheet was in the press, is very distinct.

How coldly those impediments stand forth
Of wealth, of filial fear, law, kindred, fame?
Love's arms are peace¹, 'gainst rule, 'gainst sense, 'gainst
shame;

And sweetens, in the suffering pangs it bears,
The aloes of all forces, shocks, and fears.

Now, all these hearts that do on mine depend,
Feeling it break, with bleeding groans they pine;
And supplicant their sighs to you extend,
To leave the battery that you make 'gainst mine,
Lending soft audience to my sweet design,
And credent soul to that strong-bonded oath,
That shall prefer and undertake my troth."

This said, his watery eyes he did dismount,
Whose sights till then were level'd on my face;
Each cheek a river running from a fount
With brinish current downward flow'd apace.
Oh, how the channel to the stream gave grace!
Who, glaz'd with crystal gate the glowing roses,
That flame through water which their hue incloses.

Oh father! what a hell of witchcraft lies
In the small orb of one particular tear;
But with the inundation of the eyes
What rocky heart to water will not wear?
What breast so cold that is not warmed here?
Oh cleft effect²! cold modesty, hot wrath,
Both fire from hence and chill extincture hath!

For lo! his passion, but an art of craft,
Even there resolv'd my reason into tears;
There my white stole of chastity I daff'd;
Shook off my sober guards, and civil fears:
Appear to him, as he to me appears,

¹ Love's arms are PEACE,] We may suppose a misprint here, but still sense can be made out of the original text. Malone would read "Love's arms are *proof*;" and Steevens, "Love *aims at* peace." If we made any change, we should prefer the recommendation of Malone, but even he did not think it expedient to insert it in the text. We must make "Love," understood, the nominative to "sweetens."

² OH cleft effect!] The old copy has "Or cleft effect," doubtless an error, and properly corrected by Malone.

All melting; though our drops this difference bore,
His poison'd me, and mine did him restore.

In him a plenitude of subtle matter,
Applied to cautels, all strange forms receives,
Of burning blushes, or of weeping water,
Or swooning paleness; and he takes and leaves,
In either's aptness, as it best deceives
To blush at speeches rank, to weep at woes,
Or to turn white, and swoon at tragic shows³:

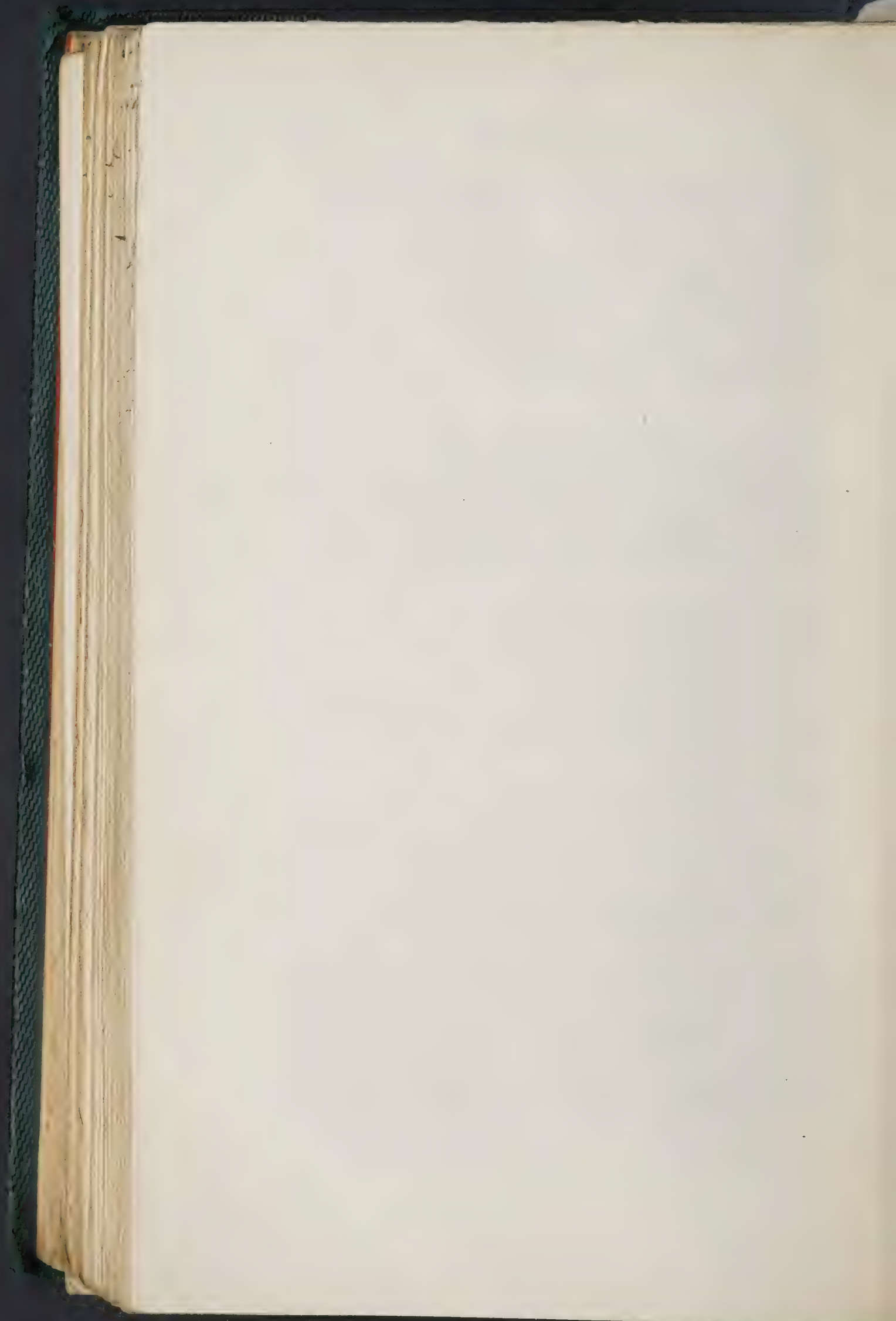
That not a heart, which in his level came,
Could scape the hail of his all-hurting aim,
Showing fair nature is both kind and tame,
And veil'd in them, did win whom he would maim:
Against the thing he sought he would exclaim;
When he most burn'd in heart-wish'd luxury,
He preach'd pure maid, and prais'd cold chastity.

Thus, merely with the garment of a grace
The naked and concealed fiend he cover'd;
That th' unexperienc'd gave the tempter place,
Which, like a cherubin, above them hover'd.
Who, young and simple, would not be so lover'd?
Ah me! I fell; and yet do question make,
What I should do again for such a sake.

Oh, that infected moisture of his eye!
Oh, that false fire, which in his cheek so glowed!
Oh, that forc'd thunder from his heart did fly!
Oh, that sad breath his spongy lungs bestowed!
Oh, all that borrow'd motion, seeming owed⁴,
Would yet again betray the fore-betray'd,
And new pervert a reconciled maid!

³ — and swoon at tragic shows:] It is "*sound* at tragic shows" in the 4to, 1609: in "*Romeo and Juliet*," Vol. iv. p. 157, the 4to, 1597, has "*swounded*," and all later impressions *sounded*. The Rev. Mr. Dyce here properly prints "*swoon*:" "*Shakespeare's Poems*," 1832. Why he should afterwards have varied from this uniformity, excepting under the compulsion of the rhyme, we cannot imagine.

⁴ Oh, all that borrow'd motion, seeming owed,] *i. e.* Seeming *owned*: Malone explains the passage thus,—that passion which he borrowed from others so naturally, that it seemed real, and his own.



THE PASSIONATE PILGRIM.

"The Passionate Pilgrime By W. Shakespeare. At London Printed for W. Iaggard, and are to be sold by W. Leake, at the Greyhound in Paules Churchyard. 1599." 16mo. 30 leaves.

The title-page first given to the edition of 1612 ran thus: "The Passionate Pilgrime. Or Certaine Amorous Sonnets, betweene Venus and Adonis, newly corrected and augmented. By W. Shakespere. The third Edition. Where-vnto is newly added two Loue-Epistles, the first from Paris to Hellen, and Hellen's answere backe againe to Paris. Printed by W. Iaggard. 1612." The title-page substituted for the above differs in no other respect but in the omission of "By W. Shakespere."

INTRODUCTION.

IN the following pages we have reprinted "The Passionate Pilgrim," 16mo, 1599, as it came from the press of W. Jaggard, with the exception only of the orthography. Malone omitted several portions of it; some because they were substantially repetitions of poems contained elsewhere, and others because he thought they had been improperly assigned to Shakespeare: one piece, the last in the tract, is not inserted at all in Boswell's edition, although Malone reprinted it in 1780 ("Supplement," Vol. i. p. 178), and although no reason whatever is assigned for excluding it. "The Passionate Pilgrim" was reprinted by W. Jaggard in 1612, with additions, and purporting to be the *third* time it had come from the press; but if it ever appeared a second time, no such impression has descended to our day¹: these additions included two of Ovid's Epistles, which had been translated by Thomas Heywood, and had been published with his name in his "Troja Britannica," 1609. When, therefore, Heywood printed his next work in 1612 ("The Apology for Actors," Shakespeare Society's Reprint, pp. 62. 66), he exposed the wrong that had been done to him, and claimed the performances as his own. He seems also to have taken steps against W. Jaggard; for the latter cancelled the title-page of "The Passionate Pilgrim," 1612, which contained the name of Shakespeare, and substituted another without any name, so far discrediting Shakespeare's right to any of the poems contained in the collection. These several title-pages we have inserted in the usual place and manner, the first from the edition of 1599 among Capel's books in the library of Trinity College, Cambridge, and the two last from Malone's copy of the edition of 1612 in the Bodleian. It fortunately has both title-pages,—that which was first issued with Shakespeare's name, and that which was substituted at the instance, we may presume, of Heywood, which is without Shakespeare's name.

¹ If it came out at all, it was probably published about 1603 or 1604, at which last date Nicholas Breton put forth an imitation of it, both in style and title, called "The Passionate Shepherd," of which the only known copy is in the possession of the editor. As it is thus connected with Shakespeare, and has never been even mentioned by bibliographers, we subjoin an exact copy of the original title-page:—

"The Passionate Shepheard, or The Shepheardes Loue: set downe in Passions to his Shepheardesse Aglaia. With many excellent conceited Poems and pleasant Sonnets, fit for young heads to passe away idle houres.—London Imprinted by E. Alde for Iohn Tappe, and are to bee solde at his Shop, at the Tower-Hill, neere the Bul-warke Gate. 1604." 4to.

Since the publication of our former edition we have ascertained a fact of considerable importance, in relation to the question how far our great dramatist was really concerned in "The Passionate Pilgrim," and how far W. Jaggard was authorised in 1599 in attributing the poems it includes to him? Ten years ago we believed, that when, in 1605, Richard Barnfield put forth a second edition of his "Encomion of Lady Pecunia" under the title of "Lady Pecunia, or the Praise of Money," he had reprinted there all the pieces contained in his first edition of 1598. The fact is otherwise: he did not reprint certain smaller pieces, but seems purposely to have excluded them; and the question is why he did so? The answer, we apprehend, is, that Barnfield excluded them in 1605, because they were not his, but were written by Shakespeare, and had been improperly inserted in 1598 in the "Encomion of Lady Pecunia." They are all to be found in the edition of 1598, and none of them to be found in the edition of 1605, while Barnfield carefully preserved, in both impressions, his tribute to four of the most distinguished poets of that day, Spenser, Daniel, Drayton, and Shakespeare².

Hence we may fairly infer that between 1598, when "The Encomion of Lady Pecunia" first came out, and 1605, when the second edition of it appeared, Shakespeare and Barnfield continued upon good terms; and that the former, who seems to have been strangely indifferent to his literary reputation, had taken no offence at the latter for printing as his poems to which he had no claim, and which must have been foisted in by the publisher, John Jaggard, in order to swell the volume, and without Barnfield's knowledge or concurrence. Moreover, it is to be remarked, that Barnfield's second edition, from which Shakespeare's contributions were purposely excluded, was not printed for the same stationer, but for John Hodgets; and it may not be too much to presume that Barnfield had actually quarrelled with John Jaggard for the trick he had played in the first edition³.

² For the use of Barnfield's "Lady Pecunia, or the Praise of Money," 4to, 1605, the editor was obliged to the kindness of the late Earl of Ellesmere, who so liberally, upon all occasions, placed his library at the disposal of literary men. No other copy of this impression is known, and its value, in reference especially to the question of Shakespeare's share in "The Passionate Pilgrim," cannot be overestimated. Barnfield's poem, in praise of the four poets we have named, may be seen in "The Bridgewater Catalogue," 4to, 1837, p. 23.

³ It will not be out of place to add literal copies of the title-pages of the two editions of Barnfield's poems: the first runs as follows:—

"The Encomion of Lady Pecunia, or The praise of Money.

————— quærenda pecunia primum est,

Virtus post nummos.—*Horace*.

By Richard Barnfeild, Graduate in Oxford.—London, Printed by G. S. for Iohn

In regard to the poems themselves, as they originally appeared in Barnfield's "Encomion of Lady Pecunia," 1598, as they were republished in "The Passionate Pilgrim" in 1599, excluded from Barnfield's "Lady Pecunia, or the Praise of Money," 1605, and reprinted in "The Passionate Pilgrim," 1612, we are to bear in mind that they were of such a character, and of so much excellence, that a writer like Barnfield would have been glad to own them, if he could justly have established his claim. He could not do so, and he therefore, as we apprehend, quietly relinquished them, in favour of the poet to whom he knew they belonged.

We have thus no difficulty in restoring to Shakespeare the pieces to which it now seems he is entitled, although in our former edition we doubted his right, on the ground of previous appropriation by Barnfield. But, besides these productions, there still remain, in both impressions of "The Passionate Pilgrim," several short poems which, at all events, appear there under peculiar circumstances. Two sonnets with which the little volume opens are contained (with variations, on which account we print them again) in Thorpe's edition of "Shakespeare's Sonnets," 1609: three other pieces (also with changes) are found in "Love's Labour's Lost," which had been printed the year before "The Passionate Pilgrim:"—another, and its "answer," notoriously belong to Marlowe and Raleigh; a sonnet, with some slight differences, had been printed as his own in 1596, by a person of the name of Griffin; while one production appeared in "England's Helicon" in 1600, under the signature of *Ignoto*. The various circumstances attending each poem, wherever any remark seemed required, are stated in our notes, and it is not necessary therefore to enter farther into the question here.

It ought to be mentioned, that although the signatures at the bottom of the pages of "The Passionate Pilgrim," 1599, are continued throughout, after the poem beginning, "Lord, how mine eyes throw gazes to the east!" we meet with a new and dateless title-page, which runs thus:—"Sonnets to sundry Notes of Musicke. At London Printed for W. Iaggard, and are to be sold by W. Leake, at the Greyhound in Paules Churchyard." Hence we may infer, that all the productions inserted after this division

Iaggard, and are to be solde at his shoppe neere Temple-barre, at the Signe of the Hand and starre. 1598." 4to.

The title-page of the second edition enters into more particulars: it is,

"Lady Pecunia, or The praise of Money. Also a Combat betwixt Conscience and Couetousnesse. Together with The complaint of Poetry, for the death of Liberality. Newly corrected and enlarged by Richard Barnfield, Graduate in Oxford.—Printed by W. I. and are to bee sold by Iohn Hodgets dwelling in Paules Church-yard a little beneath Paules Schoole. 1605." 4to.

had been set by popular composers: that some of them had received this distinction, evidence has descended to our day: and we refer particularly to the lyric, "My flocks feed not" (p. 686), and to the well-known lines, "Live with me and be my love" (p. 690), the air to which seems to have been so common, that it was employed by Deloney as a ballad-tune: see his "Strange Histories," 1607, p. 28 of the reprint by the Percy Society.

One object with W. Jaggard, when he republished "The Passionate Pilgrim" in 1612, with unwarrantable additions by Heywood, was probably to swell the bulk of it; and so much had he felt this want in 1599, that, excepting the three last leaves, all the rest is printed on one side of the paper only, a peculiarity we do not recollect to belong to any other work of the time: by the insertion of Heywood's translations from Ovid, this course was rendered unnecessary in 1612, and although the volume is still of small bulk, it was not so insignificant in its appearance as it had been in 1599⁴.

"The Passionate Pilgrim," 1599, concludes with a piece of moral satire, "Whilst as fickle fortune 'smil'd," &c., and we have followed it by a poem found only in a publication by Robert Chester, dated 1601⁵. Malone preceded "The Phoenix and the Turtle," by the song, "Take, oh! take those lips away:" this we have not thought it necessary to repeat, because we have given the whole of it, exactly in the same words, in "Measure for Measure," Act iv. sc. 1. The first verse only is found in Shakespeare, and the second, which is much inferior, in Beaumont and Fletcher's "Bloody Brother." It may be doubted, therefore, whether Shakespeare wrote it, or whether, like Beaumont and Fletcher, he only introduced part of it into his play, as a popular song of the time.

⁴ It is as small a poetical volume as we remember to have seen, excepting a copy of George Peele's "Tale of Troy," which was reprinted in 1604, of the size of an inch and a half high by an inch broad. It contains some curious variations from the text of the first edition in 1589. 4to.

⁵ It is called "Love's Martyr, or Rosalin's Complaint." Of the author or editor nothing is known; but he is not to be confounded with Charles Chester, called Carlo Buffone in Ben Jonson's "Every Man out of his Humour," and respecting whom see Nash's "Pierce Penniless," 1592 (Shakespeare Society's Reprint, pp. 38. 99), and Thoms's "Anecdotes and Traditions" (printed for the Camden Society), p. 56. Charles Chester is several times mentioned by name in "Skialetheia," (a collection of Epigrams and Satires, by E. Guilpin, printed in 1598,) as well as in "Ulysses upon Ajax," 1596.

THE PASSIONATE PILGRIM.

I.

WHEN my love swears¹ that she is made of truth
I do believe her, though I know she lies,
That she might think me some untutor'd youth
Unskilful in the world's false forgeries.
Thus vainly thinking that she thinks me young,
Although I know my years be past the best,
I smiling credit her false speaking tongue,
Out-facing faults in love with love's ill rest.
But wherefore says my love that she is young?
And wherefore say not I that I am old?
Oh! love's best habit is a soothing tongue,
And age, in love, loves not to have years told.
Therefore I'll lie with love, and love with me,
Since that our faults in love thus smother'd be.

II.

Two loves I have² of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man, right fair,
The worser spirit a woman, colour'd ill.

¹ When my love swears] This sonnet is substantially the same as Sonnet 138 in the 4to. published by Thorpe in 1609. There are, however, verbal differences, and as it was printed ten years before the collection of "Shakespeare's Sonnets," we give it here from the earliest copy; and by referring to p. 651, the reader will be able to compare the two.

² Two loves I have] This sonnet is also included in the collection of 1609 (Sonnet 144), but with some variations, which the reader may easily ascertain by comparison: see p. 653.

To win me soon to hell, my female evil
 Tempteth my better angel from my side,
 And would corrupt a saint to be a devil,
 Wooing his purity with her fair pride:
 And whether that my angel be turn'd fiend,
 Suspect I may, but not directly tell;
 For being both to me, both to each friend,
 I guess one angel in another's hell.
 The truth I shall not know, but live in doubt,
 Till my bad angel fire my good one out.

III.

Did not the heavenly rhetoric of thine eye³,
 'Gainst whom the world could not hold argument,
 Persuade my heart to this false perjury?
 Vows for thee broke deserve not punishment.
 A woman I forswore; but I will prove,
 Thou being a goddess, I forswore not thee:
 My vow was earthly, thou a heavenly love;
 Thy grace being gain'd cures all disgrace in me.
 My vow was breath, and breath a vapour is:
 Then thou fair sun, that on this earth doth shine,
 Exhale this vapour vow; in thee it is:
 If broken, then it is no fault of mine.
 If by me broke, what fool is not so wise
 To break an oath, to win a paradise?

IV.

Sweet Cytherea, sitting by a brook,
 With young Adonis, lovely, fresh and green,
 Did court the lad with many a lovely look,
 Such looks as none could look but beauty's queen.
 She told him stories to delight his ear⁴;
 She show'd him favours to allure his eye;

³ Did not the heavenly rhetoric of thine eye,] This sonnet is found in "Love's Labour's Lost" (Vol. ii. p. 136), but with some slight variances: that play was published in 1598, the year preceding the appearance of the first edition of "The Passionate Pilgrim;" but, perhaps, W. Jaggard employed some MS. copy.

⁴ — to delight his ear;] The editions of 1599 and 1612 both read *ears*, evidently an error.

To win his heart, she touch'd him here and there :
 Touches so soft still conquer chastity.
 But whether unripe years did want conceit,
 Or he refus'd to take her figur'd proffer ⁵,
 The tender nibbler would not touch the bait,
 But smile and jest at every gentle offer :
 Then, fell she on her back, fair queen, and toward :
 He rose and ran away ; ah, fool too froward !

V.

If love make me forsworn ⁶, how shall I swear to love ?
 Oh ! never faith could hold, if not to beauty vow'd :
 Though to myself forsworn, to thee I'll constant prove ;
 Those thoughts, to me like oaks, to thee like osiers bow'd.
 Study his bias leaves, and makes his book thine eyes,
 Where all those pleasures live that art can comprehend.
 If knowledge be the mark, to know thee shall suffice ;
 Well learned is that tongue that well can thee commend ;
 All ignorant that soul that sees thee without wonder,
 Which is to me some praise, that I thy parts admire :
 Thine eye Jove's lightning seems, thy voice his dreadful
 thunder,
 Which (not to anger bent) is music and sweet fire.
 Celestial as thou art, oh ! do not love that wrong,
 To sing the heavens' praise with such an earthly tongue.

VI.

Scarce had the sun dried up the dewy morn,
 And scarce the herd gone to the hedge for shade,
 When Cytherea, all in love forlorn,
 A longing tarriance for Adonis made,
 Under an osier growing by a brook,
 A brook, where Adon us'd to cool his spleen :

⁵ — her FIGUR'D proffer,] We may suspect, notwithstanding the concurrence of the two ancient editions in our text, that the true reading was "*sugar'd* proffer" the long *s* having been, as in other places, mistaken for the letter *f*. *Sugar'd* was an epithet not in uncommon use, and Meres in 1598 talks of Shakespeare's "*sugar'd* sonnets."

⁶ If love make me forsworn,] This poem is read by Sir Nathaniel in "Love's Labour's Lost," Vol. ii. p. 132. It is not necessary here to point out the verbal or other changes, as the reader will see them by comparison.

Hot was the day; she hotter that did look
 For his approach, that often there had been.
 Anon he comes, and throws his mantle by,
 And stood stark naked on the brook's green brim;
 The sun look'd on the world with glorious eye,
 Yet not so wistly as this queen on him:
 He, spying her, bounc'd in whereas he stood:
 Oh Jove! quoth she, why was not I a flood?

VII.

Fair is my love, but not so fair as fickle,
 Mild as a dove, but neither true nor trusty;
 Brighter than glass, and yet, as glass is, brittle,
 Softer than wax, and yet as iron rusty:
 A lily pale, with damask dye to grace her,
 None fairer, nor none falser to deface her.

Her lips to mine how often hath she joined,
 Between each kiss her oaths of true love swearing!
 How many tales to please me hath she coined,
 Dreading my love, the loss whereof still fearing!
 Yet in the midst of all her pure protestings,
 Her faith, her oaths, her tears, and all were jestings.

She burn'd with love, as straw with fire flameth;
 She burn'd out love, as soon as straw out burneth:
 She fram'd the love, and yet she foil'd the framing;
 She bade love last, and yet she fell a turning.
 Was this a lover, or a lecher whether?
 Bad in the best, though excellent in neither.

VIII.

If music and sweet poetry agree⁷,
 As they must needs, the sister and the brother,

⁷ If music and sweet poetry agree,] This poem was published in 1598, in the first edition of Richard Barnfield's "Encomion of Lady Pecunia," but he excluded it when he printed his second edition of the same work in 1605: hence we infer that it was by Shakespeare, and not by Barnfield. Recollecting, therefore, who wrote it, this testimony of admiration of Spenser is peculiarly interesting: in Barnfield's "Encomion," 1598, it is thus headed, "To his friend Maister R. L. in praise of Musique and Poetrie," but this title is omitted in "The Passionate

Then, must the love be great 'twixt thee and me,
 Because thou lov'st the one, and I the other.
 Douland to thee is dear, whose heavenly touch
 Upon the lute doth ravish human sense:
 Spenser to me, whose deep conceit is such,
 As passing all conceit needs no defence.
 Thou lov'st to hear the sweet melodious sound
 That Phœbus' lute (the queen of music) makes;
 And I in deep delight am chiefly drown'd
 Whenas himself to singing he betakes.
 One god is god of both, as poets feign,
 One knight loves both, and both in thee remain.

IX.

Fair was the morn, when the fair queen of love⁸,

* * * * *

Paler for sorrow than her milk-white dove,
 For Adon's sake, a youngster proud and wild;
 Her stand she takes upon a steep up hill:
 Anon Adonis comes with horn and hounds;
 She, silly queen, with more than love's good will,
 Forbade the boy he should not pass those grounds.
 Once, (quoth she) did I see a fair sweet youth
 Here in these brakes deep-wounded with a boar,
 Deep in the thigh, a spectacle of ruth!
 See, in my thigh, (quoth she,) here was the sore.
 She showed her's; he saw more wounds than one,
 And blushing fled, and left her all alone.

X.

Sweet rose, fair flower, untimely pluck'd, soon faded,
 Pluck'd in the bud, and faded in the spring!
 Bright orient pearl, alack! too timely shaded,
 Fair creature, kill'd too soon by-death's sharp sting!

Pilgrim." We have no clue to the ownership of the initials R. L., but possibly he was the author of a work, of little poetical merit, called "Diella. Certaine Sonnets," &c. 1596, 12mo, "by R. L. Gentleman."

⁸ Fair was the morn, when the fair queen of love,] The next line is wanting in both editions of "The Passionate Pilgrim:" of course it would rhyme with "wild," which closes the fourth line, and it would not be very difficult conjecturally to supply the deficiency.

Like a green plum that hangs upon a tree,
And falls, (through wind) before the fall should be.

I weep for thee, and yet no cause I have;
For why, thou left'st me nothing in thy will.
And yet thou left'st me more than I did crave;
For why, I craved nothing of thee still:
Oh yes, (dear friend,) I pardon crave of thee:
Thy discontent thou didst bequeath to me.

XI.

Venus, with young Adonis sitting by her⁹
Under a myrtle shade, began to woo him:
She told the youngling how god Mars did try her,
And as he fell to her, she fell to him¹.
Even thus, (quoth she) the warlike god embrac'd me;
And then she clipp'd Adonis in her arms;
Even thus, (quoth she) the warlike god unlac'd me,
As if the boy should use like loving charms:
Even thus, (quoth she) he seized on my lips,
And with her lips on his did act the seizure;
And, as she fetched breath, away he skips,
And would not take her meaning, nor her pleasure.
Ah! that I had my lady at this bay,
To kiss and clip me till I ran away!

XII.

Crabbed age and youth²
Cannot live together;

⁹ Venus, with young Adonis sitting by her] This sonnet, with considerable variances, is the third in a collection of seventy-two sonnets, published in 1596, under the title of "Fidessa," with the name of B. Griffin as the author. A syllabic defect in the first line is there remedied by the insertion of "young" before "Adonis." A manuscript of the time, in our hands, is without the epithet, and has the initials W. S. at the end of it: very possibly, it was transcribed from "The Passionate Pilgrim," and hence the defect.

¹ And as he fell to her, she fell to him.] So the line stands in both editions of "The Passionate Pilgrim," and in the contemporaneous manuscript, perhaps copied from one of them; but in Griffin's "Fidessa" it is,

"And as he fell to her, so fell she to him."

² Crabbed age and youth] This poem is in Deloney's "Garland of Good Will," and we know that that collection was made before 1596; but it may be doubted in what edition "Crabbed age and youth" first appeared: no very ancient copy

Youth is full of pleasance,
 Age is full care :
 Youth like summer morn,
 Age like winter weather ;
 Youth like summer brave,
 Age like winter bare.
 Youth is full of sport,
 Age's breath is short ;
 Youth is nimble, age is lame :
 Youth is hot and bold,
 Age is weak and cold ;
 Youth is wild, and age is tame.
 Age, I do abhor thee,
 Youth, I do adore thee ;
 Oh, my love, my love is young !
 Age, I do defy thee ;
 Oh, sweet shepherd ! hie thee,
 For methinks thou stay'st too long.

XIII.

Beauty is but a vain and doubtful good,
 A shining gloss that fadeth suddenly ;
 A flower that dies, when first it 'gins to bud ;
 A brittle glass, that's broken presently :
 A doubtful good, a gloss, a glass, a flower,
 Lost, faded, broken, dead, within an hour.

And as goods lost are sold or never found,
 As faded gloss no rubbing will refresh ;
 As flowers dead lie wither'd on the ground,
 As broken glass no cement can redress ;
 So beauty blemish'd once, for ever lost,
 In spite of physic, painting, pain, and cost.

XIV.

Good night, good rest. Ah ! neither be my share :
 She bade good night, that kept my rest away ;

of Deloney's "Garland" has reached our day, and the pieces seem to have been sometimes varied as the impressions were published. In all the known copies of "The Garland of Good Will" it has several additional stanzas.

And daff'd me to a cabin hang'd with care,
 To descant on the doubts of my decay.
 Farewell, quoth she, and come again to-morrow:
 Fare well I could not, for I supp'd with sorrow.

Yet at my parting sweetly did she smile,
 In scorn or friendship, nill I construe whether:
 'Tmay be, she joy'd to jest at my exile,
 'Tmay be, again to make me wander thither;
 "Wander," a word for shadows like thyself,
 As take the pain, but cannot pluck the pelf.

XV.

Lord, how mine eyes throw gazes to the east!
 My heart doth charge the watch, the morning rise
 Doth cite each moving sense from idle rest.
 Not daring trust the office of mine eyes,
 While Philomela sits and sings, I sit and mark,
 And wish her lays were tuned like the lark;

For she doth welcome day-light with her ditty,
 And drives away dark dismal-dreaming night:
 The night so pack'd, I post unto my pretty;
 Heart hath his hope, and eyes their wished sight;
 Sorrow chang'd to solace, solace mix'd with sorrow;
 For why, she sigh'd, and bade me come to-morrow.

Were I with her, the night would post too soon;
 But now are minutes added to the hours;
 To spite me now, each minute seems a moon³;
 Yet not for me, shine sun to succour flowers!
 Pack night, peep day, good day, of night now borrow:
 Short, night, to-night, and length thyself to-morrow.

XVI.

It was a lording's daughter⁴,
 The fairest one of three,

³ — each minute seems A MOON;] In both the old editions it stands "each minute seems *an hour*;" but the rhyme shows that there must have been a misprint, and Steevens' emendation of "a moon" seems to set all right. The compositor caught *hour* from the line immediately preceding.

⁴ It was a lording's daughter,] This is the first piece in the division of "The

That liked of her master
 As well as well might be,
 Till looking on an Englishman,
 The fair'st that eye could see,
 Her fancy fell a turning.

Long was the combat doubtful,
 That love with love did fight,
 To leave the master loveless,
 Or kill the gallant knight:
 To put in practice either,
 Alas! it was a spite
 Unto the silly damsel.

But one must be refused,
 More mickle was the pain,
 That nothing could be used,
 To turn them both to gain;
 For of the two the trusty knight
 Was wounded with disdain:
 Alas! she could not help it.

Thus art with arms contending
 Was victor of the day,
 Which by a gift of learning
 Did bear the maid away;
 Then lullaby, the learned man
 Hath got the lady gay;
 For now my song is ended.

XVII.

On a day (alack the day⁵!)
 Love, whose month was ever May,

Passionate Pilgrim," 1599, called "Sonnets to sundry Notes of Music." As the signatures of the pages run on throughout the small volume, we have continued to mark the poems by numerals, in the order in which they were printed.

⁵ On a day (alack the day!)] This poem, in a more complete state, and with the addition of two lines only found there, may be seen in "Love's Labour's Lost," Vol. ii. p. 138. The poem is also printed in "England's Helicon," (sign. H) a miscellany of poetry, first published in 1600, where "W. Shakespeare" is appended to it, and where it is called "The Passionate Shepherd's Song." We have already seen (p. 673) that N. Breton published in 1604 a collection of Poems

Spied a blossom passing fair,
 Playing in the wanton air:
 Through the velvet leaves the wind,
 All unseen, 'gan passage find;
 That the lover (sick to death)
 Wish'd himself the heaven's breath.
 Air (quoth he) thy cheeks may blow;
 Air, would I might triumph so!
 But, alas! my hand hath sworn
 Ne'er to pluck thee from thy thorn:
 Vow, alack! for youth unmeet,
 Youth, so apt to pluck a sweet.
 Thou for whom Jove would swear
 Juno but an Ethiop were;
 And deny himself for Jove,
 Turning mortal for thy love.

XVIII.

My flocks feed not⁶,
 My ewes breed not,
 My rams speed not,
 All is amiss:
 Love is dying⁷,
 Faith's defying,
 Heart's denying⁸,
 Causer of this.
 All my merry jigs are quite forgot,
 All my lady's love is lost (God wot):
 Where her faith was firmly fix'd in love,
 There a nay is plac'd without remove.

under the title of "The Passionate Shepherd." It is not necessary for us here to point out minute variations, but we may notice that two lines after "pluck a sweet," found in the version in "Love's Labour's Lost," not only are omitted in "The Passionate Pilgrim," but in "England's Helicon."

⁶ My flocks feed not,] In "England's Helicon," 1600, this poem immediately follows "On a day (alack the day!)" but it is there entitled "The unknown Shepherd's Complaint," and it is subscribed *Ignoto* (Sign. H b). Hence we may suppose that the compiler of that collection might know that it was not by Shakespeare, although it had been attributed to him in "The Passionate Pilgrim" of the year preceding. It had appeared anonymously, with the music, in 1597, in a collection of Madrigals by Thomas Weelkes.

⁷ Love is DYING,] "Love's *denying*" in "England's Helicon."

⁸ Heart's DENYING,] "Heart's *renying*" in "England's Helicon."

One silly cross
 Wrought all my loss;
 Oh frowning Fortune, cursed, fickle dame!
 For now I see
 Inconstancy
 More in women than in men remain.

In black mourn I,
 All fears scorn I,
 Love hath forlorn me,
 Living in thrall:
 Heart is bleeding,
 All help needing,
 Oh cruel speeding!
 Fraughted with gall!
 My shepherd's pipe can sound no deal⁹,
 My wether's bell rings doleful knell;
 My curtail dog that wont to have play'd,
 Plays not at all, but seems afraid;
 My sighs so deep¹,
 Procure to weep,
 In howling-wise, to see my doleful plight.
 How sighs resound
 Through heartless ground,
 Like a thousand vanquish'd men in bloody fight!

Clear wells spring not,
 Sweet birds sing not,
 Green plants bring not
 Forth their dye²;

⁹ My shepherd's pipe can sound no DEAL,] "Deal" is part, and "no deal" is therefore *no part*.—"My shepherd's pipe cannot sound at all."

¹ My sighs so deep,] Both editions of "The Passionate Pilgrim" and "England's Helicon" have *With* for "My," which last is not only necessary for the sense, but is confirmed as the true reading by Weelkes' Madrigals, 1597.

² Green plants bring not

Forth their dye;] So in both editions of "The Passionate Pilgrim" and in "England's Helicon." Malone preferred the passage as it stands in Weelkes' Madrigals,

"Loud bells ring not
 Cheerfully."

But the change was, perhaps, arbitrarily introduced, for the sake of the music of bells. Malone says, by mistake, that "The Passionate Pilgrim" reads "Forth: *they* die," and modern editors have followed him in this error, not having consulted the old copy. There cannot be a difference here between copies, because only one is known.

Herds stand weeping,
Flocks all sleeping,
Nymphs back peeping

Fearfully :

All our pleasure known to us poor swains,
All our merry meetings on the plains,
All our evening sport from us is fled ;
All our love is lost, for love is dead.
Farewell, sweet lass³,
Thy like ne'er was

For a sweet content, the cause of all my moan⁴.
Poor Coridon
Must live alone,

Other help for him I see that there is none.

XIX.

When as thine eye hath chose the dame⁵,
And stall'd the deer that thou shouldst strike,
Let reason rule things worthy blame,
As well as partial fancy like :
Take counsel of some wiser head,
Neither too young, nor yet unwed.

And when thou com'st thy tale to tell,
Smooth not thy tongue with filed talk,

³ Farewell, sweet LASS,] "The Passionate Pilgrim" and "England's Helicon" both have *love* for "lass," which the rhyme shows to be the true reading, as it stands in Weelkes' Madrigals, 1597.

⁴ — the cause of all my MOAN] So "England's Helicon" and Weelkes' Madrigals: "The Passionate Pilgrim," 1599, has *woe* for "moan."

⁵ When as thine eye hath chose the dame,] In some modern editions, the stanzas of this poem have been given in an order different to that in which they stand in "The Passionate Pilgrim," 1599: to that order we restore them, and that text we follow, excepting where it is evidently corrupt. The line,

"As well as partial fancy like,"

we have obtained from a manuscript of the time, in our possession, which has the initials W. S. at the end of it. The edition of 1599 reads,

"As well as fancy party all might,"

which is decidedly wrong. Malone substituted

"As well as fancy, partial *tike*."

The manuscript by which we have corrected the fourth line of the stanza also gives the two last lines of it thus:—

"Ask counsel of some other head,

Neither unwise nor yet unwed."

But no change from the old printed copy is here necessary.

Lest she some subtle practice smell;
 A cripple soon can find a halt:
 But plainly say thou lov'st her well,
 And set thy person forth to sell⁶.

What though her frowning brows be bent,
 Her cloudy looks will clear ere night;
 And then too late she will repent
 That thus dissembled her delight;
 And twice desire, ere it be day,
 That which with scorn she put away.

What though she strive to try her strength,
 And ban and brawl, and say thee nay,
 Her feeble force will yield at length,
 When craft hath taught her thus to say,—
 “Had women been so strong as men,
 In faith you had not had it then.”

And to her will frame all thy ways:
 Spare not to spend, and chiefly there
 Where thy desert may merit praise,
 By ringing in thy lady's ear:
 The strongest castle, tower, and town,
 The golden bullet beats it down.

Serve always with assured trust,
 And in thy suit be humble, true;
 Unless thy lady prove unjust,
 Seek never thou to choose a new.
 When time shall serve, be thou not slack
 To proffer, though she put thee back.

The wiles and guiles that women work,
 Dissembled with an outward show,
 The tricks and toys that in them lurk,
 The cock that treads them shall not know.
 Have you not heard it said full oft,
 A woman's nay doth stand for nought?

⁶ And set thy person forth to sell.] So the contemporary manuscript in our hands (excepting that it has *body* for “person”), and another that Malone used: the old copies read, with obvious corruption,

“And set *her* person forth to *sale*.”

Think, women still to strive with men
 To sin, and never for to saint :
 There is no heaven ; be holy then,
 When time with age shall them attain.
 Were kisses all the joys in bed,
 One woman would another wed.

But soft ! enough,—too much, I fear ;
 Lest that my mistress hear my song,
 She will not stick to warm my ear⁷,
 To teach my tongue to be so long :
 Yet will she blush, here be it said,
 To hear her secrets so bewray'd.

XX.

Live with me and be my love⁸,
 And we will all the pleasures prove,
 That hills and valleys, dales and fields,
 And the craggy mountain yields.

There will we sit upon the rocks,
 And see the shepherds feed their flocks
 By shallow rivers, to whose falls
 Melodious birds sing madrigals.

There will I make thee a bed of roses,
 With a thousand fragrant posies ;
 A cap of flowers, and a kirtle
 Embroider'd all with leaves of myrtle.

⁷ She will not stick to warm my ear,] So the manuscript in our possession :
 "The Passionate Pilgrim," 1599, has it,

"She will not stick to round me on th' ear,"
 which cannot be right. Malone has it—

"She will not stick to *ring* my ear;"
 but on what authority (probably his MS.) he does not mention.

⁸ Live with me and be my love,] This poem, here incomplete, and what is called "Love's Answer," here still more imperfect, may be seen at length in Percy's "Reliques," Vol. i. p. 237, edit. 1812. They belong to Christopher Marlowe and Sir Walter Raleigh : the first is assigned by name to Marlowe in "England's Helicon," 1600, (sign. A 2) and the last appears in the same collection, under the name of *Ignoto*, which was a signature sometimes adopted by Sir Walter Raleigh. They are, besides, given to both these authors in Walton's "Angler" (p. 149, edit. 1808) under the titles of "The Milk-maid's Song," and "The Milk-maid's Mother's Answer."

A belt of straw and ivy buds,
 With coral clasps and amber studs;
 And if these pleasures may thee move,
 Then, live with me and be my love.

LOVE'S ANSWER.

If that the world and love were young,
 And truth in every shepherd's tongue,
 These pretty pleasures might me move,
 To live with thee and be thy love.

XXI.

As it fell upon a day⁹
 In the merry month of May,
 Sitting in a pleasant shade,
 Which a grove of myrtles made¹,
 Beasts did leap and birds did sing,
 Trees did grow and plants did spring;
 Every thing did banish moan,
 Save the nightingale alone:
 She, poor bird, as all forlorn,
 Lean'd her breast up-till a thorn,
 And there sung the dolefull'st ditty,
 That to hear it was great pity.
 Fie, fie, fie! now would she cry;
 Tereu, Tereu! by and by;
 That to hear her so complain
 Scarce I could from tears refrain,
 For her griefs, so lively shown,
 Made me think upon mine own.

⁹ As it fell upon a day] This poem is contained in R. Barnfield's "Encomion of Lady Pecunia," 1598. It is also inserted in "England's Helicon," 1600, (H 2) under the signature of *Ignoto*: it there follows "My flocks feed not," and is entitled "Another of the same Shepherd's." Barnfield excluded it from the edition of his "Encomion" in 1605, probably because he knew that he had no property in it.

¹ Which a GROVE of myrtles made,] Some modern editors state, that in "England's Helicon," 1600, "grove" is printed *group*: the fact is otherwise; the mistake having arisen from not consulting the original edition of that poetical miscellany: "grove" is also the word in Barnfield's "Encomion," 1598; but it is *group* in the reprint of "England's Helicon" in 1812. This blunder seems to have misled those who trusted to the reprint.

Ah ! thought I, thou mourn'st in vain ;
 None takes pity on thy pain :
 Senseless trees they cannot hear thee,
 Ruthless bears they will not cheer thee.
 King Pandion he is dead,
 All thy friends are lapp'd in lead,
 All thy fellow birds do sing,
 Careless of thy sorrowing ².

XXII.

Whilst as fickle fortune smil'd ³,
 Thou and I were both beguil'd :
 Every one that flatters thee
 Is no friend in misery.
 Words are easy, like the wind ;
 Faithful friends are hard to find :
 Every man will be thy friend,
 Whilst thou hast wherewith to spend ;
 But if store of crowns be scant,
 No man will supply thy want.
 If that one be prodigal,
 Bountiful they will him call,
 And with such like flattering,
 Pity but he were a king.
 If he be addict to vice,
 Quickly him they will entice :
 If to women he be bent,
 They have him at commandment ;
 But if fortune once do frown,
 Then, farewell his great renown :
 They that fawn'd on him before
 Use his company no more.
 He that is thy friend indeed
 He will help thee in thy need :

² Careless of thy sorrowing.] "England's Helicon," 1600, alone here adds this couplet:—

"Even so, poor bird, like thee,
 None alive will pity me."

³ Whilst as fickle fortune smil'd,] This is the last poem in "The Passionate Pilgrim," 1599. It is a separate production, both in subject and place, with a slight division (but no heading) between it and the poem which precedes it: nevertheless they have been coupled in some modern editions, most likely because they are found erroneously united in Barnfield's "Encomion," 1598.

If thou sorrow, he will weep ;
 If thou wake, he cannot sleep :
 Thus of every grief in heart,
 He with thee does bear a part.
 These are certain signs to know
 Faithful friend from flattering foe.

FINIS.

THE PHOENIX AND TURTLE ⁴.

LET the bird of loudest lay,
 On the sole Arabian tree,
 Herald sad and trumpet be,
 To whose sound chaste wings obey.

But thou shrieking harbinger,
 Foul pre-currer of the fiend,
 Augur of the fever's end,
 To this troop come thou not near.

From this session interdict
 Every fowl of tyrant wing,
 Save the eagle, feather'd king,
 Keep the obsequy so strict.

Let the priest in surplice white,
 That defunctive music can,
 Be the death-divining swan,
 Lest the *requiem* lack his right.

⁴ The Phoenix and Turtle.] This poem is printed, as we have given it, with the name of Shakespeare, in Robert Chester's "Love's Martyr, or Rosalin's Complaint," 1601. It occurs near the end, among what are called on the title-page "new Compositions of several modern Writers, whose names are subscribed to their several Works."

And thou, treble-dated crow,
That thy sable gender mak'st
With the breath thou giv'st and tak'st,
'Mongst our mourners shalt thou go.

Here the anthem doth commence :
Love and constancy is dead ;
Phoenix and the turtle fled
In a mutual flame from hence.

So they lov'd, as love in twain
Had the essence but in one ;
Two distincts, division none :
Number there in love was slain.

Hearts remote, yet not asunder,
Distance, and no space was seen
'Twixt the turtle and his queen ;
But in them it were a wonder.

So between them love did shine,
That the turtle saw his right
Flaming in the Phoenix' sight :
Either was the other's mine.

Property was thus appall'd,
That the self was not the same ;
Single nature's double name
Neither two nor one was call'd.

Reason, in itself confounded,
Saw division grow together ;
To themselves yet either neither,
Simple were so well compounded ;

That it cried, how true a twain
Seemeth this concordant one !
Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phoenix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.

THRENOS.

Beauty, truth, and rarity,
Grace in all simplicity,
Here inclos'd in cinders lie.

Death is now the phoenix's nest ;
And the turtle's loyal breast
To eternity doth rest,

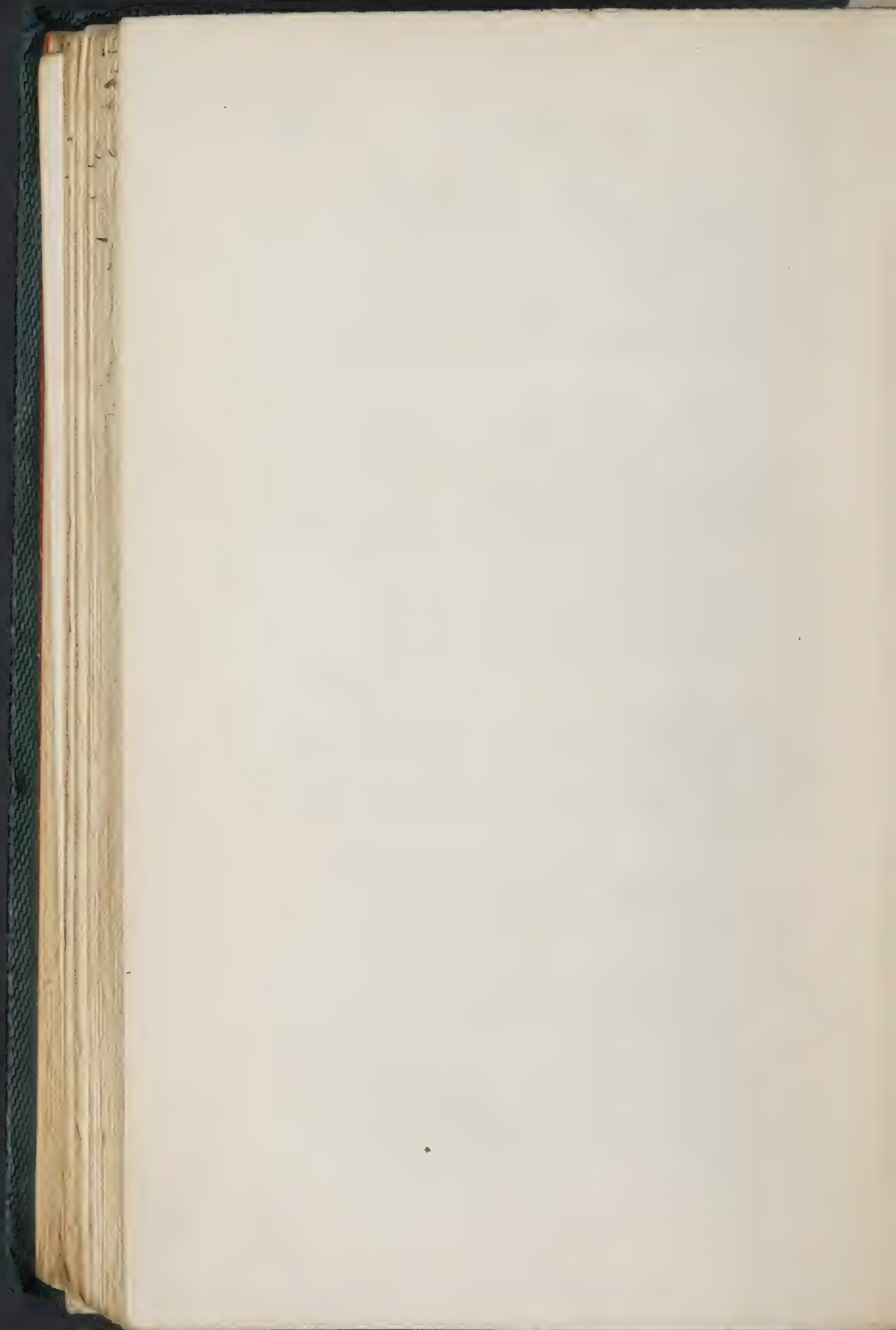
Leaving no posterity :
'Twas not their infirmity,
It was married chastity.

Truth may seem, but cannot be ;
Beauty brag, but 'tis not she ;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair ;
For these dead birds sigh a prayer ⁵.

WM. SHAKE-SPEARE.

⁵ For these dead birds sigh a prayer.] We have no tradition for whom this very original and graceful elegy was intended : we have full faith in the ascription of it to Shakespeare, but in the work from which it is taken it stands by itself unexplained. Richardson, in his excellent Dictionary, quotes it as if it formed part of "The Passionate Pilgrim;" but Chester's "Love's Martyr" and "The Passionate Pilgrim" are entirely different works, the first having been printed two years after the second.



INDICIAL GLOSSARY.

ABJECTS, *poor wretches, unresisting enemies*, iv. 228. 564; v. 265
 Aboding, *foreboding*, iv. 209
 Abominable, or abhominable, ii. 147
 Absey book, *A. B. C. book*, iii. 131
 Aby, *to abide, to endure*, ii. 223. 228
 Accessary, *contributory*, vi. 240
 Accite, *to summon*, iii. 453. 520; v. 8
 Accost, *to approach, to address*, ii. 647
 Aches, a dissyllable, i. 29; v. 219
 Acknown, *acquainted with*, vi. 74
 Acture, *action*, vi. 664
 Adam Bell, the archer, ii. 16; v. 126
 Adam Cupid, or *auburn Cupid*, v. 126
 Address, *ready, prepared*, ii. 245. 300; iii. 500; v. 332
 Adornings, *ornaments*, vi. 162
 Affection, or affectation, v. 524
 Affectioned, *affected*, ii. 670
 Affeer'd, *confirmed*, v. 442
 Affined, *allied, related, akin*, iv. 494; vi. 12. 54
 Affront, *to face, to confront*, v. 530
 Affy, *to trust to, to betroth*, iv. 73; v. 8
 Aglet-baby, *a tag-point*, ii. 461
 Agnize, *to acknowledge*, vi. 29
 Aim, *to cry, to encourage*, i. 207. 212; iii. 140; v. 87
 Aim, *to give, to direct, to give leave*, i. 159; v. 87
 Alderlievest, *dearest of all*, iv. 6
 Ales, holy, *church-ales*, vi. 387
 All-hallowen summer, iii. 330
 All 'long of, *caused by*, iii. 710
 Allons, *let us go*, ii. 146
 Alms-drink, *given drink*, vi. 175
 Althea's dream, iii. 454

Ambler, or Angel, ii. 502
 Ames-ace, *both aces*, ii. 563
 Amort, *dead, dispirited, out of heart*, ii. 505; iii. 696
 Anchor, *hermit, anchoret*, v. 543
 Ancient, *military colours, or the bearer of them*, iii. 395. 461
 Angels, *money so called*, iii. 165
 Anheires, on here, or, on heroes, i. 194
 Apostle-spoons for infants, iv. 457
 Apperil, *peril, danger*, v. 222
 Apple-Johns, *withered apples*, iii. 459
 Approbation, *proof*, ii. 274; iii. 38. 546; vi. 95. 158. 272
 Approof, *approbation*, ii. 541
 Approve, *to prove, to try*, iii. 390
 Approve, *to support, to confirm*, i. 157; iv. 400
 Araise, *to raise, to upraise*, ii. 554
 Arch, *a chief, a leader*, v. 649
 Argosy, *a large heavy merchant-ship*, ii. 267; iv. 155
 Armiger, or manager, ii. 107
 Aroint, *begone, avaunt*, v. 389. 681
 Arrive, *to attain, to arrive at*, v. 303
 Arthur's Show, Sir Dagonet in, iii. 483
 Articulate, *to enter into articles*, iii. 404; iv. 627
 Asia, hollow pampered jades of, iii. 464
 Aspersion, *sprinkling*, i. 64
 Assinego, *an ass*, iv. 507
 Astringer, or a stranger, ii. 613
 Atone, *to reconcile, to be at one*, ii. 430; iii. 225. 492; iv. 240. 694; v. 289; vi. 270
 Attask'd, *taxed, taken to task*, v. 645
 Aunt, *a bawd, a prostitute*, iii. 65

- Availful, or veil full, i. 337
 Away with, I cannot, *I cannot like*, or *endure*, iii. 481.
 Aweful, *standing in awe of*, i. 138
 Ay, or I, the affirmative, iii. 275
 Ayword, or Nayword, a *byword*, a *password*, ii. 669
- Backare, or back there, a *check*, ii. 472
 Bale, *sorrow*, iv. 606
 Balk'd, *laid up in a ridge*, iii. 323
 Ballow, a *pole*, a *staff*, v. 712
 Ban, *to curse*, *to interdict*, iii. 724; iv. 42. 67; v. 528
 Banbury cheese, *thin cheese*, i. 173
 Banks and his horse, ii. 103
 Banquet, a *dessert*, vi. 175
 Base, to bid the, *to challenge*, in speed, i. 97; vi. 494
 Base, or prison-base, a game, vi. 351
 Batten, *to feed*, v. 555
 Baucis and Philemon, ii. 23. 399
 Barbazon, a *fiend*, iii. 559
 Barber's forfeits, i. 348
 Bargulus, an Illyrian pirate, iv. 74
 Baring the beard, *shaving it*, ii. 594
 Barm, *yeast*, ii. 200
 Bases of armour, vi. 411
 Basilisco-like, iii. 133
 Basta, *enough*, ii. 459
 Bastard, a sweet *wine*, i. 310; iii. 355
 Bate, *to flap the wings*, as *hawks*, ii. 499; iii. 595; v. 155
 Bauble, a fool's, ii. 611; v. 74
 Bavin, a *faggot of brushwood*, iii. 379
 Bawcock, *beau coq*, iii. 19
 Bay, or bait, v. 355
 Bay of building, i. 286
 Bay-windows, *bow-windows*, ii. 707
 Bear hard, *to be severe upon*, v. 308. 320
 Bear in hand, *to keep in suspense*, *to lead to suppose*, iii. 435; vi. 361
 Beated, *beaten*, or *bated*, vi. 618
 Bechilled, or distilled, v. 486
 Beck, or back, v. 533
 Bed-fellow, *intimate friend*, iii. 562
 Bedlam-beggars, *mad beggars*, v. 658
 Beetle, a three man, iii. 441
 Beg a fool, *to ask in wardship*, ii. 167
- Beggar and the King, a ballad, ii. 105. 125; iii. 301
 Behests, *commands*, ii. 153
 Beholding, or beholden, i. 334; ii. 279. 469; iv. 432
 Beray, *to befoul*, ii. 493; iii. 705
 Bergomask, a rude dance, ii. 253
 Bermoothes, the Bermudas, i. 24
 Berrord, a *bear-ward*, ii. 22
 Besmirch'd, *soiled*, *dirtied*, iii. 612
 Beshrew, *to curse*, ii. 152
 Bessy, come o'er the bourn, a ballad, v. 685
 Bestraught, or distraught, ii. 449
 Beteem, *to bestow*, *to suffer*, *to allow*, ii. 191; v. 484
 Bevis of Hampton, iv. 364
 Bewray, *to betray*, *to disclose*, iii. 704; iv. 122; v. 651
 Bezonian, a *needy ragged soldier*, iii. 524; iv. 75
 Bid, *to invite*, v. 223
 Bide upon't, *to rely upon it*, iii. 24
 Biding, or building, vi. 411
 Bilbo, a *sword*, i. 174
 Bilboes, *fetters*, v. 595
 Bills, to set up, *to post bills*, ii. 10
 Bills, *battle-axes*, ii. 360; v. 707
 Bird, heard to sing, a phrase, iii. 530
 Bisson, *blind*, iv. 631. 657; v. 526
 Bitum'd, *pitched*, vi. 431
 Black and Yellow, a tune, ii. 693
 Blacks worn at funerals, iii. 20
 Blank, the *white* in archery, v. 622
 Bleaded, *fruited*, v. 434
 Bleeding afresh at the sight of a murderer, iv. 232
 Blench, *to start from*, i. 336; iii. 27; iv. 482. 512; v. 528; vi. 638
 Blent, *blended*, ii. 312. 658
 Block, *mould*, ii. 11
 Block, or plot, v. 710
 Blood, *inclination*, *disposition*, v. 260
 Blood-bolter'd, *clotted*, or *matted with blood*, v. 436
 Blood, drawing from witches, iii. 668
 Blooded, having *tasted blood*, iv. 314
 Blown, *puffed*, *bollen*, or *bolne*, vi. 251
 Blue-coats, the ancient dress of servants, iii. 662
 Bob, a *blow*, i. 403; ii. 382; vi. 308
 Bodg'd, *botch'd* or *budg'd*, iv. 129

- Bodkin, *a small dagger*, v. 532
 Bodkin, God's, an asseveration, v. 526
 Bolds, *emboldens*, v. 719
 Bollen, or bolne, *swollen, blown, puffed*, ii. 324; vi. 569
 Bolted, *sifted*, iii. 82
 Bolters, *sieves*, iii. 385
 Bolting-hutch, *a sifting-bin*, iii. 366
 Bombards, *vessels for liquor*, i. 46; iii. 366; iv. 461
 Bombast, *stuffing*, ii. 176; iii. 362
 Bone-ache, the Neapolitan, iv. 517
 Bones, by these ten, an oath, iv. 21
 Bonny sweet Robin, a ballad, v. 576
 Boot, *something thrown in*, iv. 318
 Boots, to give the, a phrase, i. 90
 Bo-peep, a game, vi. 281
 Bosky, or busky, *woody*, i. 66; iii. 402
 Both two, *both of them*, v. 274
 Bottled spider, or bottle-spider, *a spider like a bottle*, iv. 247. 319
 Bought and sold, *overreached*, i. 386
 Bounty, or lenity, iv. 656
 Bow-strings, hold or cut, a proverbial phrase, ii. 198
 Boy and the Mantle, a ballad, iii. 461
 Brach, a *bitch* or *dog*, ii. 444; iv. 509; v. 637. 686; vi. 46
 Braid, *hasty, sudden*, ii. 599
 Brakes, or breaks, i. 281
 Brave, *to dare*, v. 695
 Bravery, *finery*, i. 274
 Brawl, a French, a dance, ii. 116
 Break up, *to carve*, ii. 125
 Breast, *voice*, ii. 664
 Breed, *interest of money, use*, ii. 280; v. 220
 Brentford, Gillian of, i. 232
 Bribe-buck, *a stolen*, and perhaps a *divided buck*, i. 250
 Brief, *a short statement, in short*, ii. 243; iii. 137
 Bring to, a colloquial phrase, iv. 492
 Brize, the *gad-fly*, iv. 495; vi. 198
 Brock, *a badger*, ii. 679
 Brogues, *shoes*, vi. 337
 Broken-mouthed, *toothless*, ii. 562
 Brooched, or broached, *ornamented*, ii. 537; vi. 232
 Brown groves, or broom groves, i. 65
 Brownist, *a puritan*, ii. 689
 Bruit, *noise, report*, iv. 192; v. 284
 Bruited, *noised, rumoured, reported*, iii. 677; v. 460
 Buckle, *to bend, to bow, to strive, to contend*, iii. 431. 658. 724; iv. 130
 Bucklers, to give the, a phrase, ii. 78
 Buff, the dress of sergeants, iii. 226
 Bug, *a bug-bear*, ii. 467; iii. 52; iv. 199; vi. 351
 Bum-bailie, *a bound-bailiff*, ii. 697
 Bung, *a cut-purse*, iii. 463
 Bûrgonet, *a helmet*, vi. 150
 Burst, *to break*, ii. 443; iii. 484
 Burying face upwards, ii. 45
 Bush, for the sale of wine, ii. 433
 Busky, or bosky, *woody*, i. 66; iii. 402
 But, *except, unless*, iii. 156; vi. 223
 But and *not* confounded by printers, i. 389; ii. 174; iii. 161; iv. 549
 Buttery bar, the place for procuring drink, ii. 647
 Buttons, it is in his, a familiar colloquial phrase, i. 213
 Caddis, *worsted galloon*, iii. 76. 354
 Cæsar, Kiesar, and Pheazar, i. 180
 Caged, or a chafed, lion, iii. 161
 Cain and Damascus, iii. 661
 Cake is dough, a phrase, ii. 519
 Caliver, *a hand-gun*, iii. 482
 Callat, *a drab, a low wench*, iii. 45; iv. 19. 146; vi. 101
 Callino castore me, a tune, iii. 614
 Canary, a lively dance, ii. 116. 554
 Canst thou not hit it, a tune, ii. 127
 Canstick, *candlestick*, iii. 373
 Cantle, *piece, corner*, iii. 372; vi. 197
 Cantons, *songs* or *cantos*, ii. 659
 Canvass, *to sift*, iii. 661
 Capable, or palpable, ii. 404
 Capitulate, *to enter into articles*, iii. 380
 Capocchio, *a dolt, loggerhead*, iv. 551
 Caps, statute, ii. 160
 Captious, *capable of taking*, ii. 549
 Carack, *a ship of bulk*, vi. 19
 Carbonado, *broiled meat*, iii. 412
 Carcanet, *a necklace*, i. 383
 Card of ten, *a ten-card*, ii. 482
 Carded, *mixed*, iii. 379
 Carduus benedictus, the herb called *blessed thistle*, ii. 53

- Carl, *carlot, churl, clown*, vi. 249
 Carlot, *carl, churl, clown*, ii. 407
 Carpet-knights, *effeminate men*, ii. 699
 Carping, or capering, iii. 380
 Carriage, or courage, iv. 143. 674
 Carry out a side, *to win a game, to succeed*, v. 720
 Carve, *to court while carving*, i. 181
 Case, *the skin of an animal, exterior*, ii. 590. 717; iii. 95
 Case of lives, *two lives*, iii. 577
 Caske, or casket, iv. 69
 Cassock, *a horseman's coat*, ii. 604
 Castiliano vulgo, ii. 646
 Castle, or helmet, iv. 580; v. 47
 Cataian, *liar, thief, cheat, native of China*, i. 192; ii. 667
 Cates, *cakes, dainties*, ii. 475
 Cats, the dislike of, ii. 323. 605
 Cats, the Prince of, v. 137
 Caudle, *hempen, a halter*, iv. 89
 Cautelous, *cautious, wary*, v. 318
 Censer in a barber's shop, ii. 507
 Censer, man in a, iii. 526
 Censure, *opinion, judgment, sentence*, i. 279; iv. 20. 269. 364
 Censurer, or counsellor, vi. 42
 Cess, out of all, out of all *measure or calculation*, iii. 342
 Cesse, *to cease*, ii. 619
 Chains, by whom worn, ii. 26. 669
 Chambers, *small pieces of artillery*, iii. 461. 575; iv. 384
 Champain, *open country*, ii. 681
 Changeling, *a child changed by Fairies, or Gypsies*, iii. 61
 Chape, *hook of a dagger*, ii. 487. 603
 Character, *description, hand-writing*, iii. 59; v. 649
 Character, *to write*, v. 491
 Charactery, *any thing written*, v. 323
 Characts, *marks, inscriptions*, i. 340
 Chares, *offices, duties*, vi. 234
 Charge-house, or large house, ii. 149
 Charm, *to enchant, to bewitch*, ii. 235; v. 322; vi. 268
 Charm, *enchantment, witchery*, vi. 224
 Charm your tongue, *be silent*, a phrase, iii. 78; vi. 120
 Charmer, *enchantress, witch*, vi. 82
 Charneco, a kind of wine, iv. 39
 Chase, a term at tennis, iii. 554
 Chattels, *goods*, iv. 428
 Chaudron, *entrails*, v. 433
 Cheater, *escheator*, i. 182; iii. 462
 Cheers, or chats, iv. 636
 Cherry-pit, a game, ii. 696
 Cheveril, *kid-skin*, iv. 399; v. 139
 Cheveril gloves, *kid gloves*, ii. 688
 Chewet, or suet, iii. 403
 Childing, *productive*, ii. 202
 Choice, or chiefe, v. 491
 Chopine, *Venetian high-shoe*, v. 523
 Chopping French, iii. 303
 Church Ales, *holy ales*, vi. 387
 Cide, *to decide*, vi. 611
 Cinque-pace, a dance, ii. 22
 Cital, *a recital*, iii. 408
 Cite, *to incite*, i. 112
 Clack-dish of beggars, i. 314
 Clear stories, in architecture, ii. 707
 Clepe, *to call, to name*, v. 419. 495; vi. 515
 Cliff, or cleft, iv. 574
 Cling, *to starve*, v. 458
 Clip, *to embrace*, i. 65; iii. 106. 194; iv. 71. 687; vi. 220. 503
 Cloths, painted, *common coloured hangings*, iv. 594
 Clout, the mark, or white in archery, iii. 477; v. 707
 Clouted brogues, *strong and heavy nailed shoes*, vi.
 Clubs! an exclamation for help, ii. 422; iii. 663; v. 24
 Coach-fellow, or couch-fellow, i. 196
 Coals, carrying, *pocketing wrongs*, iii. 578; v. 100
 Coast, *to approach sidelong*, vi. 511
 Coasting, or occasion, iv. 562
 Cobloaf, *a small round loaf*, iv. 507
 Cock, *a cock-boat*, v. 705
 Cock and pie, by, an asseveration, i. 178; iii. 513
 Cockney, *a person cockered*, ii. 704
 Cockney, *a cook, or dish*, v. 663
 Coffin, custard, *the crust round a custard*, ii. 506; v. 82
 Cog, *to deceive, to cheat*, ii. 159
 Colbrand, the giant, iii. 132
 Collied, *black, coaled*, ii. 191
 Collied, or quelled, vi. 53
 Collier, a term of abuse, ii. 696
 Coloquintida, *colocynth*, vi. 34

- Colours, to fear no, to feel no alarm, ii. 651; iii. 529
- Colt, to trick, to fool, iii. 346
- Co-mart, a treaty, a bargain, v. 476
- Combined, bound, restrained, i. 333
- Combate, contracted, i. 309
- Comforting, abetting, supporting, iii. 43
- Comma, connexion, v. 596
- Commend, to take upon, to take upon commendation, ii. 384
- Commends, recommends, vi. 327
- Common and several, ii. 114
- Compact, in concert with, v. 655
- Compact, made up, composed, vi. 490
- Companion, a fellow, ii. 600. 694; iv. 684; v. 358; vi. 102. 285
- Compassed window, a bay or bow-window, iv. 488
- Competitor, a confederate, a rival, ii. 707; vi.
- Comply, to compliment, iv. 333; v. 521. 601
- Compt, account, v. 230
- Comptible, accountable, liable or subject to, ii. 656
- Compulsive, compulsory, v. 477
- Conclusions, experiments, vi. 252. 274
- Concolinel, a tune, ii. 116
- Condition, habit, temperament, vi. 232
- Coney-catching, cheating, defrauding, i. 173; ii. 491. 518
- Confiscate, or confiscated, iv. 188
- Confound, to mingle, to lose, i. 370
- Congreeing, agreeing together, iii. 552
- Conjunctive, united, v. 579
- Consist, to stand, vi. 403
- Consort, concert, i. 136; v. 149
- Consort, to associate with, to keep company, i. 369; iv. 290
- Construe, or conster, ii. 684
- Contain, to retain, ii. 343
- Contaminate, or contaminated, iii. 616
- Contemptible, contemptuous, ii. 37
- Con thanks, to give thanks, a colloquial phrase, ii. 603; v. 275
- Continue, or convenient, vi. 86
- Contraction, marriage contract, v. 555
- Contrive, to spend, or pass, ii. 469; vi. 667
- Convented, collected, iii. 167; iv. 445
- Convey, to steal, to cheat, to defraud, i. 180; iii. 291. 548
- Conveyance, stealing, fraud, artifice, iii. 660; iv. 172
- Convince, to overcome, to conquer, ii. 174; v. 403. 445; vi. 88. 272. 398
- Convince, to convict, iv. 514
- Convive, to feast together, iv. 569
- Copatain hat, a conical hat, ii. 517
- Cope, covering, vi. 278. 454
- Cope, to cheap, to deal, to traffic, to bargain, ii. 334
- Cophetua, King, and the Beggar, a ballad, ii. 105
- Coranto, a dance, ii. 562. 649; iii. 586
- Corky, dry, hard, shrivelled, v. 689
- Costard, the head, ii. 118; v. 712
- Cote, to overtake, v. 519
- Counsel, secresy, i. 172
- Counsellor, or courtier, v. 118
- Counter, to hunt, to hunt on a wrong scent, v. 573
- Counterfeit, portrait, likeness, v. 281
- Counterpoints, counterpanes, ii. 481
- Couples for dogs, iv. 502
- Court cupboard, a buffet, v. 120
- Court holy water, flattery, v. 672
- Court of guard, iii. 670; vi. 43. 54
- Coverture, or overture, iv. 626
- Cower, to bend, to sink, vi. 445
- Coy, to stroke, to caress, ii. 233; vi. 488
- Coystril, a kestrel, a bastard hawk, ii. 646; vi. 455
- Cozier's catches, botchers', or cobblers' songs, ii. 668
- Crack, a boy, a child, iii. 476; iv. 614
- Crack-hemp, a term of abuse, ii. 516
- Crants, garlands, v. 592
- Crare, or crayer, a small ship, bark, or vessel, vi. 336
- Credent, credible, plausible, creditable, i. 336; iii. 21
- Credit, a thing believed, ii. 710
- Cressets, blazing lights, iii. 369
- Cressid's uncle, Pandarus, ii. 554
- Crone, an old woman, iii. 44
- Crosby House, or Place, iv. 237. 281
- Crosses, pieces of money with crosses upon them, ii. 103; iii. 441
- Cross-gartering, a fashion, ii. 680
- Crow-keeper, a clumsy ungainly bow-man, v. 115. 707
- Crowing of the French cock, iii. 197
- Crown, or cow, iv. 459

- Cruel, or quarrel, iv. 398
 Cruel, *worsted*, v. 659
 Crumbs to rub chains, ii. 669
 Crush a cup, *to drink a cup*, v. 111
 Crush'd, *compelled, forced*, iii. 552
 Cruzadoes, Portuguese coins, vi. 81
 Cry aim, *to encourage, to incite*, i. 207.
 212; iii. 140
 Cue, the *tail*, or *end* of a speech, ii.
 215; iv. 289
 Culpable, or capable, iv. 452
 Cunning, *knowledge*, v. 288; vi. 430
 Cunning, *skill*, v. 583
 Cupid and Death, the fable of, vi. 513
 Curds and cream at farm-houses, i. 207
 Curiosity, *scrupulousness, particulari-*
ty, v. 628
 Cursorary, *cursor*, iii. 638
 Curtains, the, in our old play-houses,
 i. 355; iv. 394
 Curtal, a *docked horse*, ii. 562
 Curtle-ax, a *cutlass*, ii. 369
 Custard, leaping into a, ii. 573
 Customer, a *prostitute, a whoremon-*
ger, vi. 91
 Cut, a *docked horse*, ii. 671
 Cut and long-tail, probably *dogs of all*
kinds, i. 222
 Cut a purse, *to pick a pocket*, iii. 67
 Cyprus, *crape*, ii. 686
- Daggers, of old, worn by women, v. 181
 Dagonet, Sir, in King Arthur's Show,
 iii. 483
 Damascus and Cain, iii. 661
 Dancing-horse of Banks, ii. 103
 Danger, to stand within, *to be indebted*
to a person, ii. 328
 Dare, bare, or blear, vi. 288
 Daring larks, *dazzling* them, iv. 426
 Darkling, *in the dark*, ii. 210
 Darraign, *to prepare for battle*, iv. 143
 Dates used in old cookery, iv. 492
 Daub, *to cover, conceal*, v. 694
 Days, to take no longer, a phrase, v. 63
 Day-woman, *dairy-woman*, ii. 106
 Dead, to do, *to kill*, iv. 132
 Deal, *part, portion, share*, vi. 687
 Dear, *injurious*, ii. 714
 Dear, or dire, ii. 178; v. 286. 485
- Dearn, *dark, lonely, dreary, dismal*,
 v. 90; vi. 424
 Death, an antick, iii. 267
 Debauch'd, deboist, or debosh'd, i. 54;
 ii. 565; v. 641
 Deceivable, *deceptive*, ii. 711; iii. 257
 Deck, a *pack of cards*, iv. 197
 Deck, *to sprinkle*, i. 21
 Decline, *to reduce, to lower*, v. 261
 Decline, *to incline to, to turn toward*,
 i. 389
 Defend, *to forbid*, ii. 23; iv. 299
 Deftly, *dexterously, cleverly*, v. 434
 Defy, *to refuse, to reject*, iii. 168
 Dejectitude, or directitude, iv. 690
 Delations, *informations*, vi. 66
 Demerits, *merits*, iv. 610; vi. 18
 Demonstration, or remonstrance, i. 351
 Denay, a *denial*, ii. 675
 Denay, *to deny*, iv. 20
 Den, good, *good-even* or *good-day*, ii.
 45; iii. 131; iv. 632; v. 172
 Denier, the 12th part of a sous, iv. 239
 Depart, *to part, to separate*, ii. 112
 Descant, *variation* in music, i. 97;
 iv. 298; vi. 561
 Design, *to point out, to designate, to*
show, iii. 225
 Despiteously, *pitilessly*, v. 73
 Detect, *to display, to discover*, iv. 146
 Devils, roaring, in old plays, iii. 615
 Dich, *do it*, v. 223
 Diet, to take, *to be under a regimen,*
to fast, i. 103; ii. 624
 Diffuse, *to disorder, confuse, make*
strange, i. 239; v. 634
 Dildos and fadings, the burdens of old
 ballads, iii. 76
 Disable, *to underrate*, ii. 409
 Disappointed, *unprepared*, v. 500
 Discandying, *melting*, vi. 209
 Disclaim in, *to disclaim*, v. 653
 Disclose, *to hatch*, v. 594
 Discolourers, *painters of faces*, iv. 571
 Diseases or degrees, iii. 441
 Dismes, *tens*, iv. 511
 Disposed to be wanton, ii. 115
 Disposed, *composed*, vi. 230
 Dissolve, *to determine*, vi. 209
 Distilled, or bechilled, v. 486
 Doff, *to do off, to put off*, ii. 37
 Doits, small coins, vi. 225

Dole, happy man be his, *share*, or *portion*, i. 223; ii. 457; iii. 22. 348
Dole, *dealing*, *distribution*, iii. 432
Dollars and dolours, i. 269
Den, *to do on*, *to put on*, v. 571
Doubtfully, or doubly, i. 374
Do withall, I could not, *I could not help it*, ii. 319
Dowle, *down*, *plume*, i. 61
Dreams, John a-, v. 527
Drench, or dregs of a storm, i. 46
Dress'd, *addressed*, *prepared*, iv. 499
Dribbling, or dribbing, i. 274
Drum, John, his Entertainment, ii. 588
Drumble, *to dawdle*, *to be slow*, i. 218
Ducdame, or *duc ad me*, ii. 379
Dudgeon, *handle*, v. 405
Due, *to endue*, iii. 708
Dug, or dung, vi. 239
Dullard, *dolt*, *simpleton*, vi. 369
Dumb, *to silence*, vi. 151
Dump, *a sad tune* or *song*, i. 136; ii. 34; v. 187; vi. 561
Dun's the mouse, a phrase, v. 116

Eager, *sour*, *sharp*, *biting*, iv. 157; v. 494. 500
Eaning time, *birth-time*, vi. 435
Ear, *to plough* or *till*, ii. 543; iii. 269; iv. 716; vi. 148. 483. 592
Ear-bussing, *kissing*, or *buzzing*, v. 647
Eche, for *eke*, vi. 424
Eftest, *readiest*, *easiest*, ii. 66
Egal, *equal*, v. 67
Eggs for money, taking, iii. 21
Eld, *old age*, i. 238. 303; iv. 513
Element, *initiation*, *qualification*, iv. 365
Emballing, or empaling, iv. 399
Embarquements, or embarguements, *impediments*, iv. 629
Embossed, *foaming at the mouth*, ii. 444. 490; vi. 225
Embroided, *embroidered*, iii. 76
Empyric physic, or emperick-utique, *quackery*, iv. 633
Emulation, or exultation, iv. 608
Enactures, or enactors, v. 542
Encharmed, *enchanted*, v. 107
End, and there an, a phrase, iii. 558
Engaged, or incaged, iii. 400

Enginer, *engineer*, v. 561
Enmew, *to mew up*, i. 305
Ensconce, *to shelter*, *to hide*, i. 217; vi. 572
Enseamed, *greasy*, *sweaty*, v. 556
Ensign, or Ancient, the *colours*, or the *bearer* of them, v. 369
Entreat, *to treat*, *to use*, iii. 262; iv. 43
Envoy, or Lenvoy, ii. 118
Envy, *hatred*, and *to hate*, ii. 322; iv. 624. 671; v. 319
Escoted, *paid*, v. 520
Esil, or eysel, *vinegar*, v. 594
Esperance, *hope*, v. 692
Essay, or assay, *to try*, iv. 133
Even, or to win, ii. 542
Even Christian, *fellow Christian*, v. 586
Ever among so merrily, the burden of a ballad, iii. 521
Everlasting garment, an, i. 400
Evils, or offals, i. 293
Excrement, *beard*, *hair*, iii. 93; v. 558
Exempt, *separated*, *taken away*, i. 381
Exercise, *religious instruction*, iv. 286
Exhibition, *allowance*, i. 101
Exigent, *end*, *extremity*, iii. 682
Expedience, *expedition*, *speed*, *haste*, iii. 322. 611; v. 141
Expedient, *expeditious*, iii. 136. 239; iv. 53. 238
Expediently, *expeditiously*, ii. 387
Expiate, *expired*, *finished*, *concluded*, iv. 287; vi. 600
Exposure, or exposture, iv. 677
Exsufficate, *puffed up*, vi. 69
Extemporal performances, v. 522
Extend, *to seize*, vi. 141
Extent, or ostent, v. 521
Extract, *taken away*, iv. 499
Extraught, *extracted*, iv. 146
Extravagant, *wandering*, vi. 16
Eyases, *young hawks*, v. 520
Eyas-musket, *a young*, *little*, *nestling hawk*, i. 215
Eye, *a slight shade of colour*, *a small quantity*, i. 36; v. 493
Eyen, *eyes*, i. 116
Eyes, green, admired, i. 151; v. 173
Eyry, *a nest*, v. 520
Eysel, or esil, *vinegar*, vi. 639

- Falcon, *a female hawk*, iv. 532
 Fadge, *to suit, to answer*, ii. 151. 663
 Fair, *fairness, beauty*, i. 375; ii. 124.
 192. 390; vi. 518
 Faitour, *a vagabond, a rascal*, iii. 464
 Fall, *to let fall, to drop*, i. 43; iii. 280;
 vi. 95
 False Steward, *the, a ballad*, v. 575
 Fancies and good-nights, iii. 484
 Fancies, *the humour of forty*, ii. 488
 Fancy, *love*, ii. 238; iii. 86; vi. 661
 Fangled, *new-fangled*, vi. 358
 Fap, *drunk, fuddled*, i. 175
 Farced, *tumid, stuffed, filled*, iii. 604;
 iv. 572; v. 456
 Fashion-mongering, ii. 71
 Fashions, *the farcins*, in horses, ii. 487
 Fast and loose, *a game*, vi. 224
 Favour, *countenance, look*, ii. 672; iii.
 106. 286; v. 313; vi. 34. 363. 469
 Fear, *to alarm, to frighten*, iii. 504; iv.
 174; vi. 171. 518
 Fearful, *terrible*, i. 33
 Feat, *neat, nice*, vi. 363. 660
 Feated, *made feat or nice*, vi. 261
 Fecks, *i', in faith, or in fact*, iii. 19
 Feeders, *servants*, vi. 207
 Feeding, *breeding, bringing up*, iii. 75
 Fee-farm, *for ever, freehold*, iv. 532
 Feere, *a companion, wife*, v. 56; vi. 388
 Fell, *the skin*, ii. 149
 Fellow, *a companion*, ii. 694
 Feodary, *confederate, accomplice*, i.
 300; iii. 35; vi. 305
 Fern-seed, *for invisibility*, iii. 345
 Fet, *fetch'd*, iii. 576
 Fetch, *a contrivance*, v. 506
 Fico, *a fig*, i. 180
 Fig, *the Spanish*, iii. 524
 Fil'd, *defiled*, v. 418
 File, *list, rank*, v. 419
 Fills, *or phills, shafts*, iv. 532
 Fine, *to conclude, to end*, vi. 555
 Fine, *or line*, iii. 548.
 Finsbury, *or Lipsbury, pinfold*, v. 652
 Firago, *or virago*, ii. 700
 Fire-drake, *a fire-work*, iv. 460
 Fitchew, *a polecat*, vi. 92
 Fits, *old divisions in ballads*, iv. 527
 Five wits, *the, the five senses*, v. 117.
 678; vi. 652
 Fives, *the vives*, in horses, ii. 487
 Fixure, *or fixture*, iv. 497
 Flap-dragon, ii. 148; iii. 61. 467
 Flap-jacks, *pancakes*, vi. 409
 Flaw, *a gust of wind*, iv. 55. 708; v.
 426. 592; vi. 427. 499
 Flew'd, *chapped like hounds*, ii. 237
 Flecked, *spotted, dappled*, v. 134
 Fleet, *to float*, vi. 209
 Fleshed, *having tasted flesh*, iv. 314
 Flight arrows, *for distance*, ii. 10
 Float, *or flote, a wave*, i. 24
 Florentius' love, ii. 463
 Flouted, *scorned, derided*, iv. 263
 Flush as May, v. 552
 Foison, *plenty, abundance*, i. 39. 278;
 v. 444; vi. 176. 614
 Followers, *suitors*, vi. 314
 Fond, *foolish, silly, weak*, i. 342; ii.
 228. 316. 373; iii. 298. 496; iv.
 45; v. 35; vi. 41
 Fools, *clothed in motley*, iv. 361
 Fools, *the begging of*, i. 373
 Foot, *to grasp in the talons*, vi. 357
 Foot-cloth, *housing for horses*, iv. 87
 Footed, *landed*, v. 676
 Force not, *care not for, value not*, ii.
 165; vi. 558
 Force of, *of necessity, compulsorily*, ii.
 334; iii. 84. 352
 Force perforce, *of mere necessity, un-*
avoidably, iii. 502
 Force, *or farce, to stuff, to fill, to cram,*
 iv. 523. 572
 Fordo, *to destroy*, v. 592; vi. 113
 Foreslow, *to delay*, iv. 149
 Forfeits in barbers' shops, i. 348
 Forfend, *to forbid*, iii. 285
 Forked heads, *a kind of arrows*, ii. 370
 Formal, *regular, sensible, not deranged,*
 ii. 679; vi. 167
 Forspoke, *spoken against*, vi. 193
 Forthy, *therefore*, vi. 405
 Fox, *a sword*, iii. 614
 Fox, *the hid, or the kid fox*, ii. 33
 Frampold, *uncomfortable, disagreeable,*
troublesome, i. 199
 French falconers, v. 523
 Fretten, *fretted*, ii. 325
 Freke, *a fellow*, v. 68
 Frank, *a sty, or fatting-place*, iii. 456;
 iv. 249. 592
 Fray, *to alarm, frighten*, ii. 609

Frippery, *an old-clothes shop*, i. 71
 Frize, a table of, that is, covered with
coarse woollen cloth, iii. 568
 Frize, a coxcomb of, i. 254
 Frontier, *forehead*, iii. 332
 Frush, *to break, to bruise*, iv. 590
 Fullam, or Fulham, *a false die*, i. 182

Gad, *a point, a spur*, v. 56. 629
 Gain-giving, *misgiving*, v. 602
 Gait, *step, way*, v. 290
 Gallia and Guallia, *France and Wales*,
 i. 210
 Galliard, a lively species of dance, ii. 648
 Gallow, *to terrify*, v. 673
 Galloway nags, iii. 465
 Gallowlasses, irregular Irish soldiers,
 iv. 93; v. 386
 Gallows called *the mare*, iii. 448
 Garboils, *commotions, disturbances*,
broils, vi. 144
 Garden-house, *summer-house*, i. 345
 Garland, to lurch of the, a phrase de-
 noting victory, iv. 642
 Garlick, a jig so called, iv. 695
 Gartering, cross, a fashion, ii. 680
 Gaskins, *large breeches*, ii. 652
 Gaudy, *joyous*, vi. 209
 Gear, *matter, purpose, affair*, ii. 270;
 iv. 47. 481
 Geck, *a fool*, ii. 722; vi. 536
 General, the mass of the people, v. 523
 Generosity, *high birth, good blood*,
rank, iv. 607
 Generous, or general, v. 376
 Gentleman, the devil a, v. 681
 German clock, ii. 122
 Germins, *seeds*, v. 434
 Gest, *a resting place*, iii. 16
 Gest, *deeds, acts*, vi. 219
 Ghasted, *frighted*, v. 649
 Gib-cat, melancholy of, iii. 327; v. 560
 Giglot, *wanton*, iii. 717; vi. 302
 Gillian of Brentford, i. 232
 Gilliflowers or gillyvors, iii. 71
 Gilt, *money, gilding, gloss*, iii. 557. 612;
 iv. 613
 Gimmel, *double, geminal*, iii. 608. 656
 Ging, *a gang*, i. 234
 Gird, *reproof, taunt*, iii. 689; iv. 609

Girdle, breaking of the, iii. 388
 Girdle, to turn the, ii. 72
 Give aim, *to direct*, i. 159; v. 87
 Glar'd or glaz'd, v. 309
 Gleek, *a gird, a scoff*, ii. 216; iii. 630.
 696; v. 187
 Globe Theatre, called "this wooden O,"
 iii. 541
 Gloze, *to explain, flatter, delude*, i.
 349; iii. 469. 547
 God ild you, God *yield* you, or reward
 you, ii. 400. 428; v. 570
 Going to the world, a matrimonial
 phrase, ii. 29. 425. 543
 Good, to weep a, *to cry bitterly, in good*
earnest, i. 150
 Good den, *good even or good day*, iii.
 131; iv. 632
 Good life, a song of, ii. 665
 Good year, what the, an exclamation,
 i. 187; ii. 19; v. 722
 Goose, the Winchester, *the venereal*
disease, iv. 595
 Gorbellied, *corpulent*, iii. 348
 Gossips, *sponsors, old women*, i. 130
 Goujeers, *morbus Gallicus*, i. 187; ii.
 19; v. 722
 Gourd and fullam, *false dice*, i. 182
 Gouts, *drops*, v. 405
 Grace, *beauty*, iii. 100
 Grand-jurors, *great swearers*, iii. 348
 Grass and grace, ii. 610
 Greek, a foolish, ii. 704
 Greek, a merry, iv. 487
 Green eyes admired, i. 151; v. 173
 Green frize, *coarse woollen cloth*, a
 table covered with, iii. 568
 Green-sleeves, a tune, i. 190
 Green-sour, or green sward, i. 74
 Gregory, Turk, iii. 412
 Gripe, *a griffin*, vi. 544
 Grise, *a step*, ii. 686; v. 262; vi. 28
 Grissel, or Grizelda, patient, ii. 479
 Ground, a term in music, iv. 208
 Growing, *accruing*, i. 395
 Guard, the court of, vi. 43. 54
 Guarded, *ornamented*, usually with lace,
 ii. 17. 287; iii. 178
 Guards, *the ornaments of dress*, ii. 470;
 iii. 377
 Guerdon, *reward*, ii. 80. 121
 Guerdon'd, *rewarded*, iv. 173

- Guiana, the riches and beauty of, i. 182
 Guidon, *a standard*, iii. 608
 Guile, or title, i. 257
 Gummed velvet, the fretting and wearing of, iii. 345
 Gust, *to taste*, iii. 24
- Hacket, Marian, of Wincot, ii. 449
 Haggard of the rock, *a wild hawk*, ii. 40. 684; vi. 71
 Hair, false, the wearing of, v. 266
 Haled, *hauled*, ii. 518
 Half-face, on coins, iii. 128
 Halidom, *holiness, goodness*, i. 143
 Handsaw, and hawk, v. 521
 Hangman, the little, a name given to Cupid, ii. 43
 Haply, and happily, i. 325; ii. 453
 Happy man be his dole, or *share*, i. 223; ii. 457; iii. 348
 Hard, to bear, a phrase, v. 308. 320
 Hare, the melancholy of a, iii. 327
 Harlotry, a term of abuse, iii. 375; v. 178; vi. 104
 Harness, *armour*, v. 222
 Harpy, or Harper, v. 432
 Harrow, *to overthrow, to destroy*, v. 475
 Harry, *to harass, to harrow*, vi. 186
 Hatch, to take the, a phrase, iii. 197
 Haught, *proud, haughty*, iii. 289
 Havock, *destruction*, v. 340
 Headborough, *a constable*, ii. 444
 Hefts, *heavings*, iii. 33
 Henry VII., the prophecy regarding his succession, iv. 189
 Henry, Prince, the committal of, iii. 518
 Hent, or hint, *to take*, i. 21. 34; iii. 68; v. 552
 Herb of grace, *rue*, v. 575
 Hesperides, the garden of the, vi. 389
 Hest, *behest, command*, i. 26; iii. 351
 Hey Robin, jolly Robin, a ballad, or tune, ii. 708
 Hide fox and all after, a game, ii. 33; v. 54
 High-men and low-men, *false dice*, i. 182
 High-tides, *high-days*, iii. 156
 Hight, *called, named*, ii. 98
 Hild, *held*, vi. 565
- Hilding, *low base wretch*, ii. 471. 587; iii. 429. 607; vi. 293
 Hint, or hent, i. 21. 34; v. 552
 Hip, to catch upon the, ii. 277
 Hit together, *to agree together*, v. 628
 Hob-nob, *hap or ne hap, as it may chance*, ii. 699
 Hobby-horse is forgot, ii. 117; iii. 25; v. 540
 Ho! ho! ho! ii. 231
 Hodge-pudding, or *hogs-pudding*, i. 255
 Hold, or cut bow-strings, a colloquial phrase, ii. 198
 Holding, *the burden of a song*, vi. 179
 Holidom, or halidame, i. 143; ii. 523
 Holp, *helped*, iv. 708. 716; vi. 374
 Hoodman blind, or blind man's bough, v. 556
 Horn carried by Bedlam beggars, v. 686
 Horologe, *a clock*, vi. 51
 Hot-house, *a bawdy-house*, i. 282
 Hour, Humphrey, iv. 322
 Hox, *to ham-string*, iii. 24
 Hugger-mugger, *secretly*, v. 572
 Hull, *to drive to and fro on the water*, ii. 657; iv. 409
 Humour of forty fancies, ii. 488
 Humphrey Hour, iv. 322
 Hundred merry Tales, ii. 24
 Hunt-counter, *to run upon a wrong scent*, iii. 437
 Hunts up, a morning song, v. 167
 Hurly-burly, *uproar*, v. 385
 Hurtle, *to dash against*, v. 325
 Husband, *a husbandman*, iii. 520
 Husbandry, *thrift*, v. 404
 Hysterica passio, *the mother*, v. 661
- I and Ay confused, iii. 275; v. 156
 Ignomy, *ignominy*, i. 299; iii. 416; iv. 594; v. 61
 Ill-sorted, *ill accompanied*, iii. 463
 Illustrious, *dull, dim*, vi. 281
 Imaginary, *imaginative*, iii. 541
 Imbare, *to expose, lay open*, iii. 549
 Imp, *to piece out, to amend*, iii. 248
 Impair, *unworthy, unbecoming*, iv. 564
 Impartial, *taking no part*, i. 343
 Impeachment, *imputation, or impediment*, i. 9

Imperial, *imperious*, v. 15. 591
 Imperseverant, *imperceiving*, not *perceiving*, vi. 328
 Impleached, *interwoven*, vi. 665
 Importable, *insupportable*, ii. 27
 Importance, *importunity*, *urgency*, ii. 723 ; iii. 134
 Importance, *carrying away*, iii. 105 ; vi. 270
 Important, *importunate*, ii. 22. 149. 591 ; v. 702
 Impose, *imposition*, i. 144
 In, *to harvest*, *to gather in a crop of corn*, iv. 716
 Incapable, *unconscious*, v. 584
 Incessantly, or instantly, v. 71
 Incision, *cutting*, ii. 389
 Inclip, *to embrace*, vi. 177
 Incony Jew, ii. 120
 Index, *introduction*, *commencement*, iv. 270 ; v. 555 ; vi. 45
 India, metal of, *gold*, ii. 676
 Indian, or Indian beauty, ii. 309
 Indies, the new map with the, ii. 690
 Indifferent, *not different*, ii. 496
 Indigest, *undigested*, iv. 210
 Induction, *introduction*, *commencement*, *opening*, iii. 369
 Indurance, *durance*, *imprisonment*, *confinement*, iv. 448
 Inexorable, or inexecrable, ii. 326
 Informal, *insane*, *out of their senses*, *irregular*, i. 345
 Ingenious, *ingenuous*, ii. 103 ; v. 238
 Ingenuous, *ingenious*, ii. 163
 Inhabitable, *uninhabitable*, iii. 221
 Inhibit, *to prohibit*, ii. 537 ; v. 427
 Iniquity, the Vice in old Moralities, i. 284 ; iv. 278
 Inkhorn-mate, *a pedant*, iii. 688
 Inkle, a kind of *tape* or *worsted*, ii. 120 ; iii. 76 ; vi. 456
 Inland bred, *well-bred*, ii. 383
 Inn, *dwelling*, *habitation*, iii. 386
 Innocent, *natural fool*, ii. 604 ; v. 684
 Inconce, *to fortify*, *to hide*, i. 377
 Inset, *to set*, iii. 434
 In-shell'd, or en-shield, *hidden*, i. 298
 Instance, *example*, *motive*, ii. 385. 593
 Intend, *to pretend*, iv. 292. 298 ; v. 238
 Intenible, *incapable of holding*, ii. 549

Intently, *attentively*, *connectedly*, *coherently*, vi. 27
 Intergatories, *interrogatories*, vi. 373
 Interjections, of laughter, ii. 56
 Intrinsic, *intricate*, v. 654
 Intrinsicate, *intricate*, vi. 249
 Invis'd, *unseen*, *invisible*, vi. 665
 Invisible, a robe to go unseen in, ii. 204
 Inward, *intimate*, i. 314 ; iv. 288
 Iris, *messenger*, iv. 69
 Irregular, or irreligious, vi. 341
 I wis, or ywis, I know, or *certainly*, ii. 555 ; iv. 243 ; vi. 404

Jack-a-Lent, *a puppet thrown at during Lent*, i. 215
 Jack boy ! Ho, boy ! the burden of a drinking song, ii. 494
 Jack, or mistress at bowls, vi. 284
 Jack of the clock, iii. 307 ; iv. 313
 Jack o' lantern, or Will o' the whisp, *ignis fatuus*, i. 71
 Jacks, or keys, of virginals, vi. 646
 Jape, *a jest*, iii. 76
 Jaques, St., of Compostella, ii. 582
 Jar, or tick, of clocks or watches, iii. 16. 306
 Jay, *a prostitute*, *a common wench*, i. 215 ; vi. 312
 Jeffes, Humphrey, an actor, iv. 158
 Jephthah, the ballad of, v. 522
 Jerk, *a stripe*, *a blow*, iv. 33
 Jesses, or straps, for hawks, vi. 72
 Jet, *to strut*, *to swagger*, ii. 676 ; iv. 274 ; v. 25 ; vi. 307. 401
 Jew, incony, ii. 120
 Jew's eye, or Jewess' eye, ii. 292
 Jig, what it was in old theatres, v. 525
 Jig-makers, *writers of jigs*, v. 539
 John a-dreams, v. 527
 Jovial, like Jove, vi. 341
 Judas, and his proverbially red beard, ii. 402 ; iii. 30
 Judas, *a kind of torch*, ii. 171
 Jump, *to agree with*, ii. 300 ; iv. 275
 Jump, *exactly*, *precisely*, v. 475. 608 ; vi. 59
 Jump, *to risk*, iv. 658 ; vi. 197. 359
 Justice and Iniquity, i. 284
 Justicer, *justice*, v. 684. 698 ; vi. 367

- Kam, clean, *merely awry*, iv. 664
 Keech, *lump of fat*, iii. 359; iv. 365
 Keel, *to cool*, or *to skim*, ii. 180
 Kemp, Will, the actor, v. 187. 537. 539
 Kendal green, iii. 359
 Kenilworth, or Killingworth, iv. 83
 Kerns, *Irish foot soldiers*, iii. 245; iv. 54. 93; v. 386. 460
 Kicky-wicky, ii. 570
 Killed, or quelled, v. 717
 Kind, *natural*, vi. 569
 Kind, *family, kindred*, i. 108
 King and the Beggar, a ballad, ii. 105
 Kirtle and half-kirtle, iii. 468
 Kissing after dancing, iv. 386
 Kites of Cressid's kind, iii. 560
 Knap, *to snap, to break*, ii. 303
 Knock it, applied to music, iv. 386
 Knolling, or tolling, iii. 430
 Knot-grass, ii. 228
 Knotted garden, ii. 100

 Laced mutton, *a dressed courtesan, a gay strumpet*, i. 92
 Lack, *to want*, iv. 338
 Lady, lady, various songs to the tune of, ii. 667; v. 141
 Lakin, by'r, by our little lady, ii. 212
 Lamback, *to beat, belabour*, i. 58; iii. 37
 Lapwing, allusions to the, i. 278. 400
 Larding the plain, or loading it, iii. 617
 Larks, the daring of, iv. 426
 Latch, *to catch*, v. 447; vi. 640
 Latch'd, *licked* or *letch'd*, ii. 219
 Lattice, red, at alehouses, iii. 454
 Lattin, *a mixed metal*, i. 174
 Lavolta, a dance, iii. 586; iv. 557
 Lauds, *songs of praise*, v. 584
 Lay, *to waylay*, v. 252
 Leaguer, *a camp*, ii. 588
 Leasing, *lying*, ii. 654; iv. 703
 Least, lest, or blest, i. 51
 Leather-coats, *russet apples*, iii. 522
 Leer, *complexion, skin*, ii. 410; v. 61
 Leese, *to lose*, vi. 593
 Leet, the court-leet, ii. 451
 Leets and Law-days, vi. 67
 Leg, *to make a, to bow*, iii. 275; v. 228
 Leman, *lover, sweetheart, mistress*, i. 235; ii. 665

 Lenity, or bounty, iv. 656
 Lenten, *spare, starved*, ii. 652; v. 519
 Lenvoy, or Envoy, of poems, ii. 118
 Let, *hindrance*, v. 130
 Let, *to stop, to hinder, to impede*, i. 126; iii. 16; v. 497
 Lethe, *death*, v. 338
 Level, in the, *in the direct aim*, iii. 52; iv. 372
 Lewd, *lustful, wicked, ignorant*, ii. 77; iii. 222; iv. 33. 241
 Lie, *to lie in prison*, iv. 229
 Liefest, *dearest*, iv. 49
 Liegers, *ambassadors*, i. 304; vi. 276
 Lift, *lifted*, vi. 342
 Lifter, *a thief*, iv. 488
 Liggins, by God's, an oath, iii. 522
 Lightly, *commonly, usually*, iv. 278
 Light o' Love, a tune, i. 97; ii. 52
 Like me, *to liken me to, to compare me with*, iii. 715
 Like who more bold, a phrase, i. 242
 Liking, well, *lusty, in good condition*, iii. 384
 Limbo Patrum, the, iv. 460; v. 46
 Limbs of Limehouse, iv. 460
 Lime, *bird-lime*, i. 135
 Lime put into sack and other wine to improve it, i. 180
 Limited, *regular, restricted*, v. 275
 Lincolnshire bagpipe, iii. 327
 Line, *to strengthen, to support, to assist*, iii. 548
 Line-grove, or lime-grove, i. 73
 List, *boundary, limit*, i. 265; ii. 685; vi. 90
 Lithier, *yielding, pliant*, iii. 717
 Livelihood, *liveliness*, ii. 534; iv. 290
 Liver, the seat of love, ii. 137
 Loach, fleas bred by, iii. 342
 Lob of spirits, ii. 199
 Lock, the, wearing of a, ii. 50
 Lockram, *cheap linen*, iv. 636
 Loggats, *a game like skittles*, v. 588
 London, the King's chamber, iv. 275
 Longly, *longingly*, ii. 458
 Loofed, *luffed*, a sea-term, vi. 198
 Look upon, *to look on*, iv. 589
 Loose of an arrow, *the moment of its discharge*, ii. 174
 Lord's sake, in for the, i. 329
 Losel, *an abandoned fellow*, iii. 45

- Louted, *treated like a lout*, iii. 709
 Lover, *a person loving*, or *loved*, ii. 330; iii. 497; iv. 703; v. 342
 Loves, of all, *for love's sake*, by all means, i. 199. 367; ii. 212
 Lubber and lubberly, ii. 704
 Luce, *a pike*, i. 170
 Luck, to turn, a phrase, iii. 96
 Lullaby of a baby, iii. 60
 Lunes, *mad freaks*, *insane conduct*, i. 231; iii. 40; iv. 521
 Lush, *lushious*, *juicy*, i. 36; ii. 206
 Lust, *pleasure*, *desire*, iv. 559; vi. 40
 Lusted, *desired*, iv. 295
 Lustick, *gay*, *joyous*, ii. 561
 Lym, *a bloodhound*, v. 686
- Maculate, *spotted*, ii. 105
 Made man, *a lucky man*, iii. 61
 Mail'd up, *wrapped up*, *inclosed*, iv. 42
 Main, *chief*, *principal*, v. 714
 Makeless, *unmated*, *without a make*, or *mate*, vi. 594
 Makes, *does*, iv. 332
 Malkin, *a wench*, iv. 636; vi. 447
 Mall, Mistress, her picture, ii. 649
 Mammerring, *muttering*, vi. 64
 Manage, applied to horses, ii. 166
 Mandragora, *mandrake*, vi. 74. 149
 Mandrake's groan, fatal, iv. 66
 Mankind, *masculine*, iii. 44; iv. 679
 Manningtree ox, roasted, iii. 366
 Many, *the mob*, iv. 655
 Marchpane, *a kind of cake*, v. 120
 Marian, Maid, Robin Hood's mistress, iii. 387
 Marish, *marsh*, iii. 651
 Marring and marrying, i. 170
 Masking, or marching, iii. 411
 Master or Mistress printed only with a capital M., iv. 18
 Mastiff, or mastic, iv. 496
 Match, to set a, *to appoint a meeting*, *to make a match*, iii. 328
 Mate, *to destroy*, *confound*, *astonish*, i. 324; iv. 52; v. 451; vi. 512
 Mate, or make, v. 700; vi. 594
 Maugre, *in spite of*, ii. 687
 Maund, *a basket*, vi. 660
 Meacock, *a coward*, ii. 479
- Meal'd, *mingled*, *mixed*, i. 324
 Measure, a slow dance, ii. 157; iii. 635
 Meazels, *lepers*, iv. 655
 Meddle, *to mingle*, *to mix*, i. 16
 Meeds, *merits*, *deserts*, iv. 136. 194; v. 220. 599
 Meet with, *to counteract*, i. 70
 Meiny, *retinue*, *followers*, v. 660
 Mell, *to meddle*, i. 324; ii. 605
 Mercatantè, *a merchant*, ii. 502
 Merchant, a term of contempt, iii. 676
 Mere, *absolute*, i. 15; vi. 371. 445; v. 141
 Mered, *sole*, *mere*, vi. 203
 Merry Greek, a, iv. 487
 Mess, *four of any thing*, iii. 24; iv. 131
 Message, or messenger, ii. 117
 Messenger, *post*, iv. 179
 Metal, or mettle, v. 308
 Metal, or nettle, of India, ii. 676
 Mete-yard, *a yard measure*, ii. 508
 Micher, *truant*, iii. 364
 Miching mallecho, v. 540
 Middle earth, *the globe*, i. 252
 Mile-end, the musters at, ii. 606
 Mill-stones, eyes dropping, iv. 251
 Mind, *to intend*, iv. 176
 Minim's rest, in music, i. 180
 Mirable, *admirable*, iv. 565
 Mirror of Knighthood, the, iii. 325
 Mirth, or wrath, i. 387
 Miser, *a miserable person*, iii. 730
 Miss, *to do without*, i. 27
 Miss, *amiss*, vi. 486
 Missive, *a letter*, or *a messenger*, iii. 186; vi. 157
 Mister and Master, i. 328
 Mistful, *tearful*, *misty*, iii. 618; vi. 401
 Mistress or Jack, at bowls, iv. 552
 Mobled, *hastily dressed*, v. 525
 Mock-water, or mark-water, i. 206
 Modern, *common*, *ordinary*, ii. 385. 560; v. 159; vi. 244. 623
 Module, *a model*, ii. 602; iii. 206
 Moiety, *a portion*, *a share*, iii. 41. 372; v. 617; vi. 527. 611
 Mome, *a blockhead*, i. 384
 Momentany, or momentary, ii. 191
 Monarcho, or Monarch, ii. 126. 536
 Monmouth caps, iii. 621
 Month's mind, *strong inclination*, i. 98
 Moor-ditch, the melancholy of, iii. 327

Mope, *to be dull, stupid*, v. 556
 More sacks to the mill, a game, ii. 137
 Morisco, *a morris-dancer*, iv. 55
 Morris, the nine men's, ii. 202
 Mort of the deer, *the death of the deer*, iii. 19
 Mort du vainqueur, or Mort du vainqueur, ii. 562
 Mortified, *religiously subdued*, v. 452
 Mot, *word*, vi. 552
 Mother, the, *hysterica passio*, v. 661
 Motion, *a puppet, a puppet-show*, i. 104. 314; iii. 68
 Motley, *the variegated dress of fools*, ii. 381; iv. 361
 Mouse, a term of endearment, ii. 152
 Mouse-hunt, *a stoat*, v. 183
 Moused, *mouthed*, ii. 250
 Mouth, a sweet, *a sweet tooth*, i. 131
 Mow, *to mop and mow*, i. 45; v. 521
 Mule, Bajazet's, ii. 593
 Muliters, *muliteers*, vi. 194
 Multitude, or multiplied, iv. 657
 Mum-budget, a pass-word, i. 248
 Muntzer, Thomas, iv. 453
 Mure, *wall*, ii. 248
 Muse, *to wonder, to ponder*, iv. 249
 Muset, *a little muse*, vi. 505
 Musingly, *thoughtfully*, iii. 64
 Muss, *a scramble*, vi. 206
 Mutines, *mutineers, mutiny*, iii. 146; v. 556. 595
 Mutton, *a courtesan*, i. 92. 315
 Mutton, a laced, *a dressed courtesan, a gay strumpet*, i. 92
 My heart is full of woe, a tune, v. 187

Napless, or Naples, iv. 637
 Naps, John, of Greece, ii. 451
 Naught, to be, awhile, a phrase, ii. 354
 Naughty, *worth nothing, wicked, ill-disposed*, ii. 625
 Nayword, *a byword, a password*, i. 199. 248; ii. 669
 Neapolitan bone-ache, the, iv. 517
 Needles, or neelds, as one syllable, ii. 224; iii. 198. 305
 Neif, *a fist*, ii. 233; iii. 465
 Ne, *nor*, ii. 557
 Neglection, *neglect*, iv. 498; vi. 434

Nether-stocks, *stockings*, iii. 356; v. 659
 Nettle, or metal, of India, ii. 676
 Nice, *trifling, slight*, iii. 432; iv. 302; v. 153. 192. 354
 Nicely, *scrupulously*, vi. 438
 Nicholas, St., his clerks, *thieves*, i. 131; iii. 344
 Nick, out of all, *out of all reckoning, or calculation*, i. 142
 Nicked, *notched*, vi. 203
 Night-raven, perhaps *the owl*, ii. 35
 Night-rule, *night-revel*, ii. 218
 Nill, *ne will, will not*, vi. 426
 Nine men's Morris, ii. 202
 Nobless, *nobleness*, iii. 284
 Noddy, *the knave*, or *Nob*; also a game at cards, i. 93
 No had, and no hath not, iii. 184
 Nook, *a corner*, v. 236
 Noise, *a company of musicians*, iii. 459
 Nonce, for the occasion, iii. 330. 676
 Not and *but* confounded, i. 389; ii. 174; iii. 161; iv. 549
 Note, *knowledge*, v. 671. 704
 Novum, or Novem, a common game at dice, ii. 168
 Nowl, *the head*, ii. 218
 Nutmeg, a gilt, ii. 171

Oblique, or antique, iv. 572
 Obolum, *a halfpenny*, iii. 368
 Obsequious, *funereal*, iv. 152. 231; v. 88. 482; vi. 604
 Obsequious, *compliant*, i. 230
 Obstacle, *obstinate*, iii. 730
 Obstruct, *obstruction*, vi. 191
 Occupy, used indecently, iii. 463
 Oeiliads, *eye-glances*, i. 181; v. 703
 O'ergrown with age, vi. 346
 O'er-look, *to bewitch*, i. 252; ii. 306
 O'er-raught, *over-reached, over-took*, i. 371; v. 530
 Of all loves, *for love's sake, by all means*, i. 199. 367; ii. 212
 Offering side, *the advancing or challenging side*, iii. 392
 Old, an augmentative, i. 184; ii. 79. 336. 486; iii. 459; v. 409
 Oldcastle, the name first given to Falstaff, iii. 437. 531

Once, *once for all, at once, sometime*,
i. 387; ii. 18; iv. 375. 644
On here, or on heroes, i. 194
Oosel-cock, *black-bird*, ii. 215
Opposite, *an enemy, an adversary*, i.
315; ii. 690; iii. 485; iv. 108. 639
Ordinant, *directing*, v. 597
Ouphes, *elves*, i. 239
Outsell, *to excel*, vi. 320
Over-scutch'd, *over-slashed*, iii. 484
Overseers of Wills, vi. 563
Overshut, *to conclude*, vi. 505
Owe, *to own*, i. 31. 279. 385; ii. 210.
551. 575. 661; iii. 51. 142. 180.
287; vi. 302. 463. 581. 669

Pack, *to bargain, to contrive*, v. 62
Packings, *contrivances*, v. 671
Pact, *agreement, contract*, ii. 76. 479
Paction, *compact, contract*, iii. 640
Paddock, *a toad*, v. 385. 560
Painted-cloth, *common coloured hang-
ings*, ii. 395; iv. 594
Palabras, *words*, ii. 54. 443
Pale, *to impale*, iv. 132
Pale, *to inclose*, vi. 177
Pall'd, *waned, decayed*, vi. 178
Pantaloon, *the Italian*, ii. 483
Parcel-gilt, *partly gilded*, iii. 448
Paris Garden, *for bear-baiting*, iv. 458
Parish top, ii. 646
Paritors, or apparitors, ii. 122
Parlous, *perilous*, ii. 212. 388; iv. 273
Part, *to go away, to separate*, i. 386
Partake, *to take part*, vi. 656
Parted, *endowed*, iv. 540
Partlet, *Dame, the hen*, iii. 385
Pash, *a tuft of hair on the head*, iii. 20
Pass, *to surpass*, v. 211
Pass not, *care not for*, iv. 79
Passionate, or compassionate, iv. 255
Passioning, *grieving*, i. 150
Patay, *the battle of*, iii. 702
Patch, *the name of a fool*, i. 384; ii.
218; iv. 519; v. 453
Path, *to walk*, v. 316
Patience perforce, *patience of mere ne-
cessity*, v. 123
Patterns, or pattens, ii. 339
Pavin, *passing measures, a species of
dance*, ii. 717

Pauca, *few words*, iii. 560
Paul's, St., *the walks in*, iii. 435
Pax, *the image of the Saviour*, iii. 583
Peacock, or paiocke, v. 545
Peat, *a pet, a favourite*, ii. 455
Peevish, *silly, foolish*, i. 155. 184. 398;
ii. 660; iii. 375. 595. 729; iv. 208.
330. 581; v. 178
Peg-a-Ramsay, *a tune*, ii. 667
Peize, *to weigh, to balance, to prolong*,
ii. 306; iii. 152
Pellicock, or Pillicock, *a name*, v. 679
Pelting, *trifling, paltry*, iv. 569
Perch, *a common measure*, vi. 424
Perdy, *par Dieu*, iii. 559; v. 546. 662
Periaps, *amulets*, iii. 723
Perjure, *a perjurer*, ii. 136; v. 674
Perjurious, *false*, i. 332
Persever, *to persevere*, i. 134; ii. 225
Persuade, or dissuade, vi. 217
Perspective, *a natural*, ii. 718
Perverse errant, or imperseverant, *not
perceiving*, vi. 328
Pew-fellow, *a companion*, iv. 318
Phantasm and Monarcho, ii. 126
Pheese, *to beat, to chastise, to humble*,
ii. 443; iv. 523
Philip, *sparrows so called*, iii. 132
Phill-horse, or Fill-horse, *the shaft-
horse*, ii. 286
Phillips, Augustine, *the actor*, v. 539
Pick, *to pitch*, iv. 461. 607
Pickt-batch, *the manor of*, i. 197
Pight, *pitched, fixed*, iv. 594; v. 649;
vi. 365
Pilch, *a leathern coat*, vi. 407
Pilcher, *a scabbard*, v. 150
Pile of velvet, i. 269; ii. 613; iii. 65
Pill'd, *peel'd, shaven*, iii. 661
Pin and web, *the cataract in the eye*,
iii. 26
Pin, *to cleave, in archery, to hit the
bull's eye*, ii. 128; v. 137
Pioned, *dug*, i. 65
Pips on playing cards, ii. 462
Pitch and pay, *a tavern phrase*, iii. 569
Planned, *planked*, i. 320
Plantage, *influence on plants*, iv. 536
Plantain, *the medical and surgical use
of*, ii. 118; v. 110
Plates, *money*, vi. 242
Platforms, *plots, plans*, iii. 673

- Plausibly, or plausively, *by acclamation*, vi. 582
 Plays, old, the prices of, iv. 477
 Pleached, *interwoven, plaited*, ii. 18; vi. 228
 Pleading, or bleeding, iv. 631
 Plot, or block, v. 710
 Plurisy, *superabundance*, x. 582
 Point-device, *exactly, with great nicety*, ii. 397. 681
 Point, no, or *non point*, ii. 113
 Points, *metal tags*, iii. 76. 359; vi. 209
 Poize, *weight*, v. 651
 Poking-sticks for setting ruffs, iii. 77
 Politic, or palated, v. 565
 Polled, *cut close, bared*, iv. 690
 Poltroon, *a coward*, iv. 117
 Pomander, *a ball of perfume*, iii. 90
 Pomewater, *a kind of apple*, ii. 129
 Poor John, *hake dried and salted, salt-fish*, v. 101
 Porcupine, or porpentine, i. 394
 Port, *bearing, demeanour*, v. 243
 Port, *weight, burden*, vi. 232
 Port, *a gate*, iv. 617
 Portance, *bearing, carriage*, vi. 26
 Post, or messenger, iv. 179
 Post, the sheriff's, ii. 655
 Potch, or podge, iv. 628
 Potently, or portent-like, ii. 153
 Pouncet-box for perfume, iii. 333
 Powder, *to salt*, iii. 416
 Practice, *treachery, conspiracy*, i. 20
 Practice, *fraud, contrivance*, iv. 370
 Practisants, or partizans, iii. 693
 Praise in departing, a phrase, i. 60
 Prefer, or preserve, i. 277; vi. 371
 Pregnant, *ready, prepared*, ii. 685
 Prepositions, the old use of, i. 393
 Presenter, the, of a play, ii. 245
 Presently, *immediately*, iv. 419; v. 253
 Prest, *ready*, ii. 272; iv. 640; vi. 438
 Pretence, *design, purpose, intention*, v. 413. 630
 Pretend, *to intend, to purpose*, i. 119; iii. 701. 703; vi. 545
 Prevision, or provision, i. 16
 Prick of noon, and noontide prick; *the point of noon*, iv. 130
 Pricket, *a stag of two years old, so called*, ii. 129
 Priestly, or prenzie, i. 305
 Prig, *a thief, a cheat*, iii. 68
 Prime, *youth, spring*, ii. 557
 Primero, or *primavista*, a game at cards, i. 244; iv. 444
 Print in, *with nicety*, i. 107; ii. 122
 Printing, the invention of, iv. 87
 Privy, *private*, vi. 316
 Prize, *privilege*, iv. 135
 Probal, or probable, vi. 57
 Proceed, *to take a degree*, ii. 96
 Proface, *much good do it you*, iii. 521
 Proof, *approval*, ii. 505
 Proper, *of good, or handsome appearance*, i. 137; v. 617
 Propertied, a theatrical term, ii. 709
 Propose, *talk, conversation*, ii. 40
 Prorogue, *to protract, lengthen*, v. 458
 Provand, *provender*, iv. 638
 Provincial, *belonging to, or presiding over, a province*, i. 348
 Pucelle, *a low prostitute*, iii. 667
 Puck, or Pouke, *a fairy*, ii. 255
 Pudder, *pother*, v. 673
 Pugging-tooth, *a thieving habit, or propensity*, iii. 65
 Pun, *to pound*, iv. 507
 Punk, *a prostitute*, i. 200
 Purchase, *booty*, iii. 345. 578; iv. 303
 Purchased, *obtained as booty*, iii. 511
 Push! an interjection, ii. 69; v. 257
 Putter out, *a traveller, an adventurer of money*, i. 60
 Putting on, *instigation, incitement*, i. 326; iv. 652; vi. 348
 Puttock, *a worthless hawk*, vi. 264
 Pyramises, *the pyramids*, vi. 176
 Quail'd, or cool'd, v. 457
 Quarrel, or cruel, iv. 398
 Quarry, *a heap of dead game*, iv. 607; v. 386. 448
 Quart d'ecu, *eight-pence*, ii. 607
 Quat, *a pimple*, vi. 109
 Queasy, or easy, iv. 704
 Queen, or chine, iv. 459
 Quell, *slaughter*, v. 403
 Quelled, *killed*, v. 717
 Quelled, or collied, vi. 53
 Quern, *a hand-mill*, ii. 199
 Quillets, *quidlibets, trifles*, iv. 52

Quintaine, the game of, ii. 364
 Quips, *taunts, scoffs*, i. 140
 Quit, *to requite, to repay*, iii. 580; iv. 347; v. 597
 Quittance, *requital, return, repayment*, iii. 431; v. 220
 Quote, *to note, to observe*, i. 110; iv. 568; v. 116. 508; vi. 552

Rabato, *an ornament for the neck then in fashion*, ii. 51
 Rabbit-sucker, *a young rabbit*, iii. 365
 Rack, *vapour*, i. 69
 Rake up, *to cover up*, v. 713
 Rank, the butter-woman's, ii. 390
 Rank, *full, overflowing*, vi. 487
 Rapier, for dancing, v. 24
 Rapier and dagger, v. 599
 Rapture of a baby, iv. 636
 Rapture, or rupture, of the stormy sea, vi. 411
 Rascals, *lean, poor deer*, iii. 460. 708
 Rase, or rash, *to tear, to rend away*, iv. 282; v. 690
 Rats, Irish, rhyming to death, ii. 392
 Raught, *reached, attained*, ii. 130; iii. 618; iv. 131
 Raught, *reft or bereft*, iv. 39; vi. 222
 Ravin, *ravening*, ii. 581
 Rayed, *befouled, dirtied*, ii. 493
 Razed shoes, or raised shoes, v. 545
 Ready and unready, *dressed and undressed*, iii. 672; vi. 291
 Rebate, *to blunt*, iv. 352
 Recheat, *a recall by horn*, ii. 15
 Reck, *to care, to heed*, i. 145; ii. 377; v. 490
 Reckless, *careless, heedless, remorseless*, iv. 337
 Record, *to sing*, i. 156
 Recorder, *a musical instrument*, v. 547
 Red-lattice phrases, *public-house language*, i. 197
 Reechy, *discoloured by smoke, grimy*, ii. 49; iv. 636; v. 560
 Reed, *counsel, advice*, v. 490
 Reek, *to smoke, to evaporate*, iv. 409
 Regiment, *government*, vi. 193
 Reguerdon, *reward*, iii. 691
 Rejourn, *to adjourn*, iv. 631

Remorseful, *compassionate*, i. 144
 Renege, *to deny, to refuse, to renay*, v. 654; vi. 133
 Repeal, *to recall*, vi. 58
 Reprove, *to disprove*, iv. 46
 Repured, *repurified*, iv. 531
 Reputing, *valuing himself upon*, iv. 46
 Rere-mice, *bats*, ii. 207
 Resolve, *to dissolve*, v. 483
 Resolved, *convinced*, iv. 145
 Respects, *considerations, causes*, v. 626; vi. 512
 Rest, *to set up*, ii. 555; v. 184
 Resemblance, or disresemblance, *unlikeness*, iv. 297
 Retire, *retreat*, iv. 592
 Retort, or reject, i. 347
 R, the dog's letter, v. 143
 Revile, *to reproach*, ii. 609
 Ribald, *filthy, bawdy*, vi. 197
 Riddles, the book of, i. 176
 Ride the mare, *to be hanged*, iii. 448
 Rigol, or ringol, *a ring, a circle*, iii. 506; vi. 579
 Rim, *the caul of the bowels*, iii. 614
 Ring, cracked in the, a phrase, v. 523
 Ring, running at the, ii. 457
 Rings, interchangement of, ii. 716
 Rings of rush, for mock, or pretended marriages, ii. 559
 Rivage, *bank, shore of a river*, iii. 574
 Rivo, a drinking exclamation, iii. 356
 Robin Hood of England, ii. 356
 Romano, Julio, iii. 107
 Ronyon, *scabby old woman, scurvy witch*, i. 236; v. 389
 Rook, *to roost, to squat*, iv. 209
 Rope-tricks, or rhetoricks, ii. 465
 Roscius, the Roman actor, v. 522
 Rosed, or roseate, v. 40
 Roted, *said by rote*, iv. 667
 Rother, *horned cattle, properly red cattle*, v. 261
 Round, *plain, direct*, i. 375; ii. 668; iii. 603; v. 535. 553
 Round, *to whisper*, iii. 23. 152
 Rouse, *carouse, drink*, v. 483; vi. 49
 Roynish, *scurvy, scabby*, ii. 372
 Rue, *herb of grace*, iii. 280; v. 575
 Ruffs on boots, ii. 577
 Rug-headed Kerns of Ireland, iii. 245
 Runaways, or enemies', v. 155

- Rushes, for strewing floors of rooms, iii. 376; v. 116; vi. 287
 Rush-rings for mock-marriages, ii. 559
- Sables, the wearing of, v. 540
 Sack, Sherris, *sherry*, an *Andalusian wine*, iii. 499
 Sacring bell, on the elevation of the host, iv. 426
 Sad, *grave*, *serious*, i. 99; ii. 289. 692; iii. 80. 192
 Sadly, *gravely*, *seriously*, ii. 38
 Sadness, *gravity*, *seriousness*, iv. 164
 Safe, *to save*, *to make safe*, vi. 218
 Saffron colour, fashion to wear, ii. 610
 Sag, *to swag*, v. 453
 Said, meaning *done*, ii. 380; iii. 415; v. 65; vi. 432
 Saint George's Fields, the windmill in, iii. 480
 Saint Nicholas' clerks, *thieves*, iii. 344
 Sallet, and sallad, iv. 95
 Salt-cellars, ancient, i. 132
 Saltiers, *satyrs*, iii. 81
 Salute, or elate, iv. 401
 Samingo, *San Domingo*, the burden of a drinking song, iii. 523
 Sand-blind, ii. 284
 Sanded, *the colour of sand*, ii. 237
 Sanguinity, *people of good blood*, nobility, iii. 344
 Save-reverence, v. 117
 Sawn, seen, or sown, vi. 662
 'Say, *assay*, *sample*, v. 727
 'Say'd, *essay'd*, *tried*, vi. 390
 Scaled, *exposed*, *stripped*, i. 310
 Scaling, *weighing*, iv. 652
 Scambling, *scrambling*, iii. 543
 Scamels, or sea-mells, i. 49
 Sconce, *the head*, i. 377
 Scotch, *to wound*, *to notch*, iv. 689; v. 421
 Scouring, or skirring, *riding over*, iii. 620; v. 286. 554
 Scrimers, *fencers*, v. 581
 Scrowl, *to write*, v. 39
 Scroyles, *scabs*, *the rabble*, iii. 146
 Scull, *a shoal of fish*, iv. 587
 Scurvy, *scabby*, *leperous*, ii. 568
 'Scuse, *excuse*, ii. 335; v. 244; vi. 90
- Seam, *lard*, *grease*, iv. 522
 Sect, *sex*, iii. 460
 Sectary, or Secretary, iv. 454
 Seel, *to close*, *to blind*, as *hawks*, v. 422; vi. 207
 Seeth, *to boil*, ii. 241. 243; iv. 526
 Sennet, *the sounding of a trumpet*, iv. 44. 122
 Sequel, *sequence*, iv. 17
 Sere, tickled in the, v. 519
 Serpigo, *a tetter*, *a kind of leprosy*, i. 301; iv. 519
 Servant, *a suitor to a lady*, i. 105
 Servant-poet, iii. 100
 Sessa, *cease*, ii. 443; v. 680
 Set, *to stake down*, iii. 283
 Set thee down, sorrow, a proverbial phrase, ii. 102
 Several and common, ii. 114; vi. 650
 Sewer, his office, v. 400
 Shadowing, or shuddering, vi. 89
 Shale, *shell*, *outside*, iii. 607
 Shards, *broken pottery*, v. 592
 Shards, *the outer wings of a beetle*, v. 422; vi. 183
 Shares, or modes of payment, for actors in our old theatres, v. 545
 Sheen, *bright*, *shining*, ii. 199
 Sheep and ship, i. 91
 Shekels, *sickles* or *circles*, i. 292
 Shent, *rebuked*, *reproved*, *undone*, i. 185; ii. 709; iv. 705; v. 549
 Sherris, or Xeres, sack, iii. 499
 Ship-tire, *a peculiar kind of head-dress for ladies*, i. 216
 Shirts, the price of, iii. 385
 Shive, *a slice*, v. 26
 Shove-groat or shovel-board shilling, i. 174; iii. 465
 Shrive, *to confess*, or *to take confession*, i. 383
 Shrupp'd, or shut, iv. 567
 Side sleeves, *long sleeves*, ii. 51
 Siege, *seat*, i. 48. 325; v. 581; vi. 18
 Sign, *to denote*, *to mark*, iv. 405
 Sightless, or unsightly, iii. 154
 Silly, *simple*, vi. 352
 Simples sold in Bucklersbury, i. 216
 Simular, *a simulator*, v. 674
 Sin-bestained cloak, iii. 186
 Singer, John, the actor, ii. 271; iv. 126; v. 539

- Single-soled, *contemptible, paltry, silly, slight*, v. 139
- Sink-a-pace, a dance, ii. 649
- Sinklo, the actor, ii. 446; iv. 158
- Sir, a title given to priests, iii. 400; iv. 15. 285. 335
- Sirrah, applied to women, vi. 247
- Sir-reverence, *save-reverence*, i. 391
- Sithence, *since*, ii. 546
- Sizes, *allowances, portions*, v. 665
- Skains-mates, v. 141
- Skene, *a knife, a dagger*, v. 141
- Skill, *reason*, iii. 74
- Skills not, *it signifies, or matters not*, ii. 490. 720; iv. 53
- Skinker, *a drawer of liquor*, iii. 353
- Skirr, *to scur, scour, or ride over*, iii. 620; v. 286. 554
- Scogan, John, John Skelton, and Andrew Borde, iii. 476
- Sleave silk, *floss silk*, iv. 571; v. 408
- Sleeve-band of a smock, iii. 77
- Sleided silk, *untwisted, unwrought silk*, vi. 437. 660
- Slip, *base and counterfeit money*, iv. 517; v. 138
- Slip, and sleep, i. 132
- Slop, or shape, ii. 136
- Slops, *loose breeches, or trousers*, ii. 44; v. 138
- Slubber, *to neglect, to obscure, to soil*, ii. 299
- Smack, *a smatch, a taste*, ii. 568
- Smack, *to taste*, iii. 132
- Smirch, *to besmear, to soil, to discolour*, ii. 368
- Smirched, *soiled, sullied*, ii. 50. 59
- Smoothing, *flattering*, iv. 236
- Sneak-cup, or snick-up, iii. 386
- Sneak's noise, or Sneak's company of musicians, iii. 459
- Sneap, snip, snap, and snub, iii. 449
- Sneaped, *snipped, nipped*, vi. 538
- Sneaping, *snipping, nipping, biting*, ii. 96; iii. 15
- Snuff, *to take in dislike, or offence*, ii. 149; v. 671
- Solve, *solution*, vi. 621
- Song, to go in the, a phrase, ii. 14
- Song of good life, ii. 665
- Songs and Sonnets, the book of, i. 175
- Sole-pure, or soul-pure, iv. 501
- Sooth up, *to flatter*, iii. 157
- Soothed, *flattered*, iv. 641
- Sorrow, set thee down, a proverbial phrase, ii. 102
- Sort, *a company, a body*, ii. 219; iii. 288; iv. 33. 65
- Sort, *to happen*, iv. 16
- Sort, *to agree with, to accord*, iv. 141. 484; v. 477
- Sort, *to choose, to select*, i. 136; iv. 211. 270; vi. 554
- Sorted, *accompanied*, iii. 463; vi. 506
- Soto, a character in the play of "Women Pleased," ii. 446
- Sound, *to ascertain by sounding, to feel the way*, v. 230
- Sound, or swoon, vi. 669
- Sonties, by God's, an oath, ii. 285
- Sowle, *to pull by the ears*, iv. 690
- Spell, *charm, enchantment*, vi. 224
- Spenser, Gabriel, the actor, iv. 126
- Sperr, *to spar, to bar*, iv. 479
- Split, or splitted, vi. 236
- Spoons given at christenings, iv. 457
- Sport alone, *unequalled sport*, ii. 221
- Sprack, or sprag, *lively, quick*, i. 230
- Sprighted, *haunted*, vi. 293
- Square, *to quarrel, to fight*, ii. 199; vi. 154. 204
- Square, *just, fitting*, v. 288
- Square, or squire, *a rule, a measure*, ii. 166; iii. 81. 346; vi. 163
- Squarer, *a quarreller*, ii. 11
- Squash, *an unripe peascod*, ii. 217. 656; iii. 21
- Squire, *a rule, or square*, ii. 166; iii. 81. 346; vi. 163
- Squire of low degree, iii. 629
- Stabb'd with laughter, a phrase, ii. 154
- Stable, *steady, fixed*, iii. 36
- Stale, *a decoy, a stalking-horse, a pretext*, i. 375; iv. 175; v. 17
- Stale, *to make stale*, iv. 603
- Stalking-horse, for fowling, ii. 35
- Stand, a term of the chase, i. 257
- Stand upon, *to concern, to depend upon*, iii. 259; vi. 154
- Stannyel, *a kind of hawk*, ii. 679
- Stark, *stiff*, i. 324; vi. 337
- Starve, or sterve, vi. 274
- Statue, or *statua*, a trisyllable, i. 152; iv. 297; v. 327. 346

- Statues, coloured of old to resemble life, i. 151; iii. 107
 Statute, *an obligation*, vi. 649
 Statute-caps, worn by apprentices and the lower orders, ii. 160
 Stell, *to fix permanently*, vi. 570
 Stews in Southwark, under the control of the Bishop of Winchester, iii. 661
 Stickler, *an arbitrator*, iv. 592
 Stigmatic, *a person objectionably marked*, i. 399; iv. 104. 145
 Still an end, *commonly*, a phrase, i. 147
 Stint, *to stop*, v. 113
 Stithied, *forged*, iv. 568
 Stithy, *a forge*, v. 538
 Stock, or stocking, a flame-coloured, or dun-coloured, ii. 649
 Stomach, *pride, haughtiness*, iv. 438
 Stone, *a mirror*, v. 731
 Stone-bow, *a bow to cast stones*, ii. 677
 Stoop, *a cup*, ii. 664
 Stops and rests in music, vi. 561
 Stover, *fodder, coarse grass*, i. 65
 Strachy, the lady of the, ii. 676
 Straight-pight, *straight-fixed or pitched*, vi. 365
 Strappado, *punishment by whipping, torture*, iii. 360
 Strike, *to tap, to broach*, vi. 178
 Stuck, *thrust*, v. 584
 Stuffed, *furnished*, ii. 11
 Subscribe, *to yield, to surrender*, i. 299; v. 629. 690
 Subject, for *subjects*, iii. 14
 Sudden, or sullen, iii. 126. 235
 Suggest, *to tempt*, i. 124; ii. 611; iii. 222; iv. 369; vi. 58. 530
 Suggestion, *temptation*, i. 43; ii. 98. 584; iii. 502
 Suit, or soul, i. 203
 Sumpter, *a horse of burden*, v. 667
 Supposes, *appearances*, ii. 519
 Surcease, *to cease, to terminate*, iv. 670; v. 177
 Surcease, *conclusion*, v. 400
 Suspect, *suspicion*, iv. 49
 Swart, *brown, blackish*, iii. 154; v. 31
 Swashing, *dashing, clashing, smashing*, ii. 369; v. 102
 Swaths, *rows of grass, when cut down by mowers*, ii. 670
 Sweeting, *a kind of apple*, v. 139
 Swoon, swoune, swound, or sound, *to faint away*, iii. 107; iv. 57. 206. 70; v. 306; vi. 571
 Swords, the mottos upon, iii. 465
 Swords and bucklers, iii. 339
 Table, *the palm of the hand*, ii. 287
 Table, *a picture*, ii. 536; vi. 601
 Table-books, *note-books*, v. 501
 Tabor, carried by theatrical fools, ii. 632
 Tabourines, *drums*, iv. 569; vi. 220
 Tag of the people, v. 256. 307
 Tag-rag people, v. 307
 Tainture, *defilement*, iv. 34
 Take me with you, a phrase, iii. 366
 Take, *to blast, to infect*, i. 328; v. 479. 665. 678
 Take in, *to conquer, to subdue*, iv. 611; vi. 194. 206. 304
 Take out, *to copy*, vi. 73
 Taking up, *purchasing*, iii. 435
 Talent, or talon, ii. 131
 Tall, *bold, courageous*, i. 184; ii. 645. 706; iii. 109. 560; vi. 171
 Talon, or talent, ii. 131
 Tame, to watch, a phrase, vi. 63
 Tang, *to twang*, ii. 680. 694
 Tapster, Thomas, *a drawer*, i. 271
 Tarre, *to excite and urge on*, iii. 176; iv. 506; v. 520
 Task'd, *taxed*, iii. 399. 407
 Taste your valour, a phrase, ii. 699
 Taste, *test, assay*, iii. 393; v. 629
 Tattering, or tattered, iii. 202. 271
 Tawdry lace, *an ornament*, iii. 78
 Tawney-coated followers, iii. 661
 Teen, *grief, sorrow*, i. 18; iv. 308; v. 112; vi. 509. 665
 Temper, *to prepare*, vi. 368
 Tent, *to try, to probe*, iv. 510; v. 528
 Tent, *to reside*, iv. 669
 Tercel, *a male hawk*, iv. 532
 Tercel gentle, *a male goss-hawk*, v. 132
 Termagant and Herod, v. 536
 Testern, *sixpence*, i. 93
 Tetter, *a species of leprosy*, iv. 571. 655; v. 500
 Than, *then*, vi. 570
 Thanks, to con, *to give thanks*, v. 275
 Tharborough, *Thirdborough*, ii. 99

- Theorick, *theory*, ii. 603; vi. 12
 Thewes, *strength, vigour, muscular power*, iii. 482; v. 311
 Thick, to speak, *to speak rapidly*, iii. 457; vi. 306. 580
 Thicker, *quicker*, iv. 531
 Thill-horse, or Phill-horse, *the shaft-horse of a team*, ii. 286
 Thirst, or first, iv. 631
 Thou, *to thou*, in contempt, ii. 689
 Thread, or third, i. 63
 Three-man songmen, iii. 66
 Three-man beetle, iii. 441
 Three merry men be we, a catch-tune, ii. 667
 Throw, *a time*, ii. 713
 Thus and *This*, i. 44; vi. 491
 Thyamis, in Heliodorus, ii. 715
 Tick tack, or trick track, a game at tables, i. 274
 Tickle-brain, *strong liquor*, iii. 364
 Tilly-vally, iii. 462
 Tilthe, *land prepared for seed*, i. 322
 Timely, *recently*, iv. 62
 Tire, *to attire*, or *to weary*, vi. 323
 Tire on, *to peck at, to rend*, ii. 44; iv. 124; v. 254; vi. 314
 'Tiring-house, or attiring house, ii. 212
 To, in composition with verbs, i. 239
 Tod of wool, iii. 66
 Togued, *gowned*, vi. 12
 Tolling, *taking toll*, iii. 507
 Tom o' Bedlams, *mad beggars*, v. 658
 Top, the parish, ii. 646
 Torch-bearers in masques, v. 116
 Touch, *to try metals*, v. 244. 273.
 Touch, *a touchstone*, iv. 309
 Touze, *to pull, to tug*, iii. 94
 Tranect, the, ii. 318
 Trash, *to trace, to check*, i. 18; vi. 46
 Tra'vailing, *struggling, working*, v. 414
 Tray-trip, a game, ii. 681
 Tribulation on Tower-hill, iv. 460
 Trie, to lie at, a naval phrase, i. 14
 Trigon, the fiery, iii. 467
 Triplet, a measure in poetry, ii. 713
 Trol-my-dames, a game, iii. 67
 Trossers, *trousers*, iii. 593
 True men and thieves, i. 323; iv. 131
 True-penny, a mining term, v. 503
 Tub-fast and diet, the, v. 264
 Tuck, Friar, Robin Hood's, i. 137
 Tuck, *a rapier, a sword*, ii. 699
 Tucket, *the sounding of a trumpet*, ii. 341. 583
 Tucket sonnance, iii. 607
 Tune and *time* confounded, v. 449
 Turk, to turn, a phrase, v. 545
 Turk Gregory, iii. 412
 Turlygood, *the name of a Bedlam beggar*, v. 658
 Turnbull-street, or Turnmill-street, and its inhabitants, iii. 483
 Twiggen bottle, *a wicker bottle*, vi. 51
 Twinkling of an eye, ii. 288
 Twire, *to peep, to peer*, vi. 603
 Unaneled, *unoiled*, v. 500
 Unavoided, *unavoidable, inevitable*, iii. 712; iv. 323
 Unbarbed, *with hair uncut, untrimmed*, iv. 669
 Unbated, *not blunted, sharp*, v. 583
 Unbolted, *unsifted, coarse*, v. 653
 Uncape, *to unearth a fox*, i. 219
 Under, to go, *to pretend to be*, ii. 584
 Under-skinker, *under-drawer*, iii. 353
 Undertaker of quarrels, ii. 701
 Under-wrought, *undermined*, iii. 137
 Unear'd, *unploughed, untilled, uncultivated*, vi. 592
 Uneath, *scarcely, not easily*, iv. 41
 Unexpressive, *inexpressible*, ii. 387
 Unhappily, *wickedly*, iv. 385
 Unhappy, *mischievous*, ii. 612
 Unhatched, *unhacked*, ii. 699
 Unhousel'd, *unsacramented*, v. 500
 Union, *a species of pearl*, v. 604
 Unmann'd, *not used to company*, a term of falconry, v. 155
 Unowed, *unowned*, iii. 190
 Unpregnant, *unprepared*, i. 336
 Unready and ready, *undressed and dressed*, iii. 672; vi. 291
 Unsmirched, *unsullied, pure*, v. 573
 Unstained, or distained, i. 380
 Untempting, or untempering, iii. 637
 Untimeable, or untuneable, ii. 426
 Uptrimmed, *dressed, adorned*, iii. 160
 Urchins, *hedge-hogs*, v. 32
 Urchin-snouted, *with a nose like a hedge-hog*, vi. 519

- Use, *interest of money*, i. 266; iv. 430; v. 220; vi. 593
 Usurers, their practices, and their chains, i. 328; ii. 26
 Utis, old, *great rejoicings*, iii. 459
 Utterance, *extremity*, *outrance*, iv. 563; v. 418; vi. 304
 Uttered, *put forth*, or *put away*, ii. 81
- Vail, *to lower*, *to submit*, *to abase*, *to abate*, i. 339; ii. 268; iv. 591; v. 482; vi. 437. 514
 Vail your stomachs, *abate*, or *lower your pride*, ii. 525
 Valanced, *bearded*, v. 523
 Validity, *value*, ii. 642
 Vantbrace, *armour for the arm*, iv. 503
 Varlet, *the servant to a knight*, iv. 481
 Vast, or waste, i. 28; iii. 14; v. 486
 Vaunt, or vant, *commencement*, iv. 480
 Vaward, or vanward, ii. 236
 Vaward, *vanward*, *advanced body*, iii. 613. 653
 Veil full, or availful, i. 337
 Velvet, gummed, the fretting of, iii. 345
 Venew, venue, veney, or venie, a fencing term, i. 178; ii. 148
 Vent, or vaunt, iv. 691
 Verses on the backs of criminals, iv. 41
 Via! *away*, *let us away*, an exclamation, i. 200; iv. 140
 Vice, *mechanical force*, iii. 30
 Vice, *Iniquity in moralities*, iv. 278
 Vice of kings, v. 557
 Vice's dagger of wood, the, iii. 484
 Vie, *to challenge*, *to stake*, *to compete*, ii. 479. 481; vi. 242
 Vile, or vild, iii. 664; vi. 250. 264
 Vile-esteem'd, or vild-esteem'd, iii. 664
 Vinewd'st, *most mouldy*, iv. 506
 Viol de gamboys, *a base-viol*, ii. 646
 Violenteth, *compelleth*, iv. 554
 Virago, or Firago, *a masculine woman*, *a female warrior*, ii. 700
 Virginal Jacks, *the keys of a virginal*, vi. 646
 Virginalling, *playing, as on the virginals*, iii. 19
- Waged, *paid*, *remunerated*, iv. 716
 Wakes her blood, *raises*, or *calls up a blush*, iii. 75
 Wan'd, *waned*, *past its bloom*, vi. 153
 Wanion, with a, an uncertain popular exclamation, vi. 407
 Wanned, *become wan*, *pale*, v. 527
 Wanton, *an effeminate person*, v. 605
 Wappered, *worn*, *weakened*, v. 262
 Ward, *prison*, iv. 100
 Wards, the laws regarding, ii. 533
 Warn, *to summon*, v. 364
 Wassails, *drinking bouts*, vi. 148
 Wat, *the name for a hare*, vi. 506
 Watch, *a light*, *a watch-light*, iv. 340
 Watch tame, *to make tame by watching*, vi. 63
 Waters, for all, a phrase, ii. 708
 Water-work, *distemper*, *water-colours*, iii. 450
 Warder, *a truncheon*, iii. 232
 Wax, or verse, v. 213
 Waxen, or yexen, ii. 200
 Waxen, *perishable*, iii. 553
 Wear, *the fashion*, i. 313
 Weather-beaten, or bitten, iii. 106
 Web and pin, *the cataract*, v. 680
 Week, to be in by the, a phrase, ii. 153
 Weep a good, *to cry in earnest*, i. 150
 Weet, *to know*, *to wit*, vi. 134
 Weigh out, *to out-weigh*, iv. 413
 Weird, *fatal*, v. 390
 Welkin eye, *a blue eye*, or perhaps *a rolling eye*, iii. 20
 Welling, *flowing*, *pouring*, iii. 375
 Well-liking, *lust*, *in good condition*, ii. 160; iii. 384. 478
 Wend, *to go*, iii. 59; iv. 401
 Westward ho! an exclamation, ii. 687
 What the good year! a colloquial expression, iii. 461
 Wheedling, *coaxing*, vi. 16
 When? an indication of impatience, i. 27; iii. 224
 When Arthur first in court began, a ballad, iii. 460
 When? can you tell, a phrase, i. 385
 When griping grief, &c., a poem so beginning, v. 188
 Where, *whereas*, i. 125; v. 630
 Where is the life that late I led, a song, iii. 525

- Whether, or where, v. 299; vi. 617
 Whether and either, used as monosyllables, i. 397
 Whifler, *a fifer*, iii. 627
 Whipping cheer, *punishment*, iii. 525
 Whirling, or hurling, v. 502
 Whist, *silent*, i. 30
 White, to hit the, in archery, ii. 526
 White, to spit, iii. 440
 White and green, a livery formerly worn by fools, v. 127
 Whoo-bub, *a hubbub*, iii. 90
 Whoop, do me no harm, a tune, iii. 76
 Whooping, out of all, ii. 392
 Wild mare, riding the, a game, iii. 467
 Wild of liberty, a phrase, iii. 408
 Wilderness, *wildness*, i. 307
 Wilson, Jack, a singer and actor, ii. 33
 Wimple, *a hood or veil*, ii. 122
 Winchester goose, *the venereal disease*, iii. 662; iv. 595
 Windmill in St. George's Fields, the ancient, iii. 480
 Winds, or wints, *bouts, furrows*, vi. 139
 Winter-guard, or winter-ground, vi. 337
 Wis and y-wis, ii. 555; iv. 243; vi. 404
 Wish, *to recommend*, ii. 456
 Wishtly, *wishfully*, iii. 304
 Wist, *knew*, iii. 706
 Wit, whither wilt, a phrase, ii. 412
 Wit, *to know*, vi. 449
 With himself, *in his senses*, v. 19
 Wits, the five, and the five senses, ii. 11
 Witch, *to bewitch*, iv. 60
 Witches, drawing blood from, iii. 668
 Wittol cuckold, *a consenting, or cognizant cuckold*, i. 204
 Wolvish, or woolless, iv. 647
 Woman-tir'd, *hen-pecked*, iii. 44
 Wood, *mad, raving*, i. 109; ii. 205; iii. 717; vi. 507
 Woodcock, *a fool*, ii. 73
 Wooden, *clumsy, awkward*, iii. 726
 Woodman, *a wench*, i. 334
 Woodman, *a huntsman*, vi. 324
 Woolless, or wolvish, iv. 647
 World, a woman of the, *a married woman*, ii. 425
 World, going to the, a matrimonial phrase, ii. 29. 425. 543
 Worth, or wealth, ii. 691
 Worts, *cabbage*, i. 173
 Wrack, or wreck, the fit spelling of, i. 69; v. 734; vi. 502
 Wreak, *revenge*, iv. 686; v. 68
 Wreck, or wrack, the fit spelling of, i. 69; v. 734; vi. 502
 Wrecks, wracks, or works, iv. 494
 Wren, the youngest one of nine, ii. 690
 Wrest, *a key used to tune musical instruments*, iv. 538
 Wretch, a term of endearment, vi. 65
 Wroth, or ruth, ii. 301
 Yare, *nimble, ready, dextrous*, i. 13. 81. 323; ii. 699; vi. 194. 208. 248
 Ycleped, *called, named*, ii. 100
 Year, what the good! an exclamation, ii. 19; iii. 461
 Yearn, *to grieve, to vex*, iii. 610
 Yellow stockings, ii. 680
 Yeoman, *a bailiff's follower*, iii. 446
 Yew, double fatal, iii. 266
 Yexen, or waxen, ii. 200
 Y-wis, *certainly*, iv. 243
 Zany, *a fool or gull*, ii. 166. 654.
 Zed, an unnecessary letter, v. 653

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